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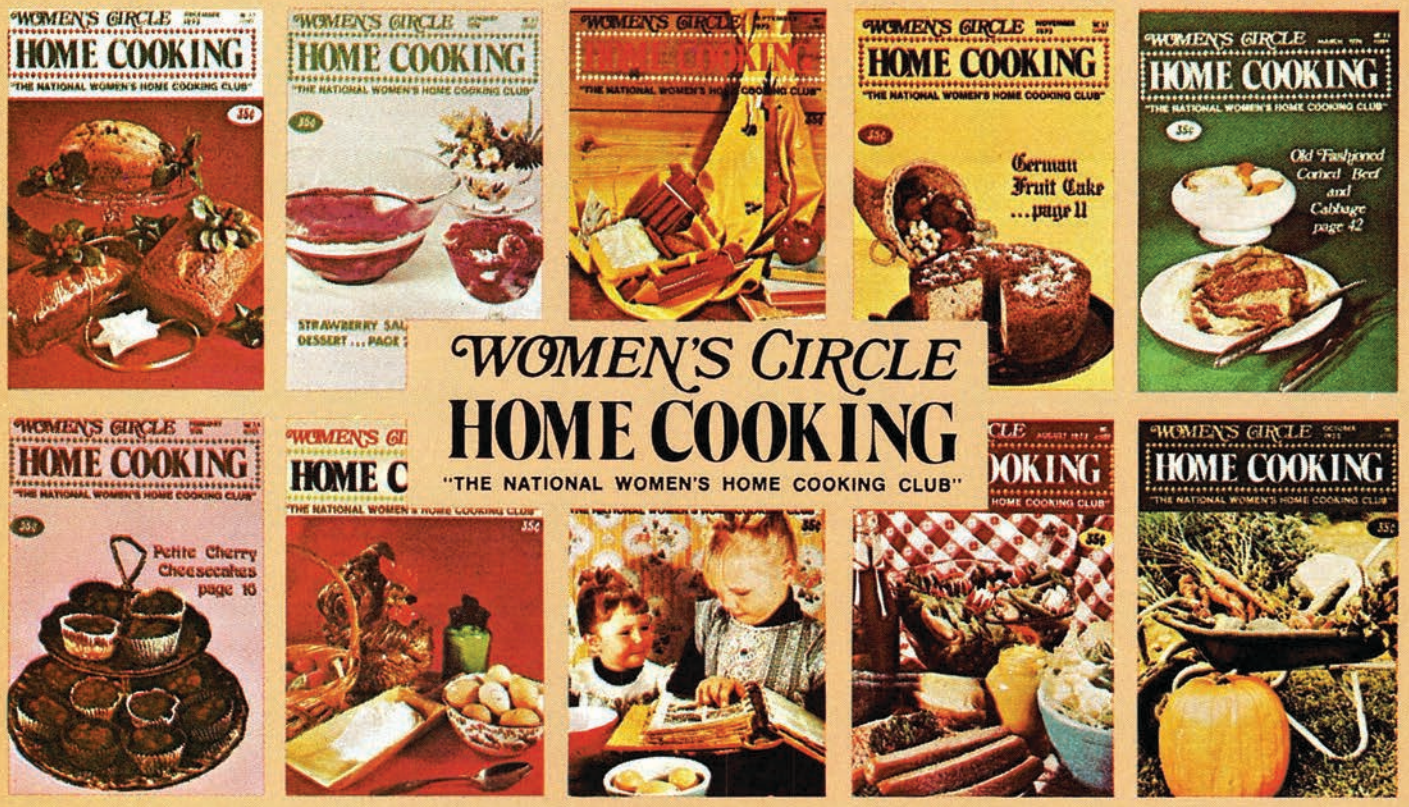

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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR
Barbara Hall Pedersen

ASSOCIATE EDITOR
Edward Kutlowski

DIRECTOR OF PHOTOGRAPHY
BRUCE RAINAUD

CLASSIFIED ADVERTISING
MARIE JANVRIN

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From Your Editor

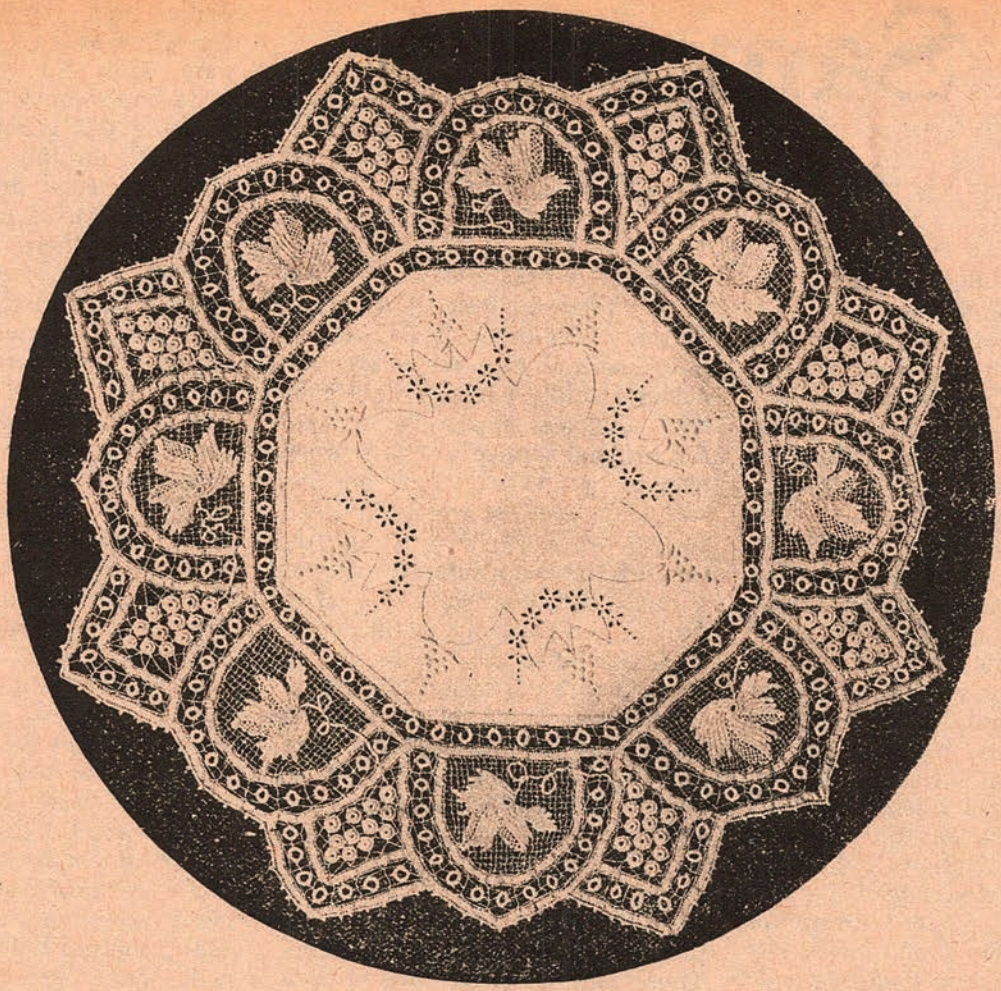
Although the material we use represents a bygone era, this magazine is not offered as a mere curiosity. The selection of designs and patterns in each issue is made in the hope that our readers will be able to use them creatively, to increase their skills, and perhaps to discover an interest that will add new dimension to their lives.

Elvia Quinn is one who shares our enthusiasm for the needlework of the past and our belief that it can enrich the future. In fact, she has built a career on her passion for Hardanger. Having learned the fundamentals of this disciplined artistry from an elderly Norwegian lady, she has pursued her interest from searching through old trunks for long-forgotten patterns, to teaching, and finally to the publication of her own book. She's become an internationally known expert on the subject, and has found much personal fulfillment. You'll enjoy reading about her on page 10.

If you've been following our American Ships series, there's a nice surprise for you in this issue. We've unearthed the complete pattern for the Clipper Ship center panel, and because such a lovely and unusual old design deserves to be presented full size, we've divided it into parts to fit our pages, and you need only to trace and reassemble it. Even if you wouldn't think of attempting a quilt, we know you'll make good use of this pattern, which is guaranteed to bring a whiff of salt air into your home, wherever you may live. If you love things nautical, you home, wherever you may live. If you love things nautical, you won't be able to resist trying it.

Best wishes from your editor,

Barbara Hall Pedersen



DISTINCTIVE BETWEEN MEAL CENTERPIECE

NOTE: Battenberg and embroidery patterns are not available, and must be copied from the illustration. Directions for the crochet work are given.

The linen center, octagonal in shape, is eighteen inches in diameter when finished, and the border at extreme width nine inches, giving a piece one yard across. The decoration is in solid-and-eyelet work, of a design graceful and artistic, and suited to the grape-and-leaf-motif carried out in the border. If preferred the embroidery may be entirely of solid work; or the daisy petals may be in padded satin stitch, with eyelet center, and pendants of eyelets at each end of the half circle of daisies. Another attractive variation of the design may be had by making eyelets for the grapes, with leaves and stems in solid work.

For the border eight grape leaves are required, and these are made as follows: Wind padding cord 8 times around a rather small pencil or pointed penholder, slip off and over this ring make 25 doubles with working thread, about No. 15. Pick up the cord and make 15 doubles over cord alone, turn and make a double in each stitch, working in back loop to give ribbed appearance, 2 doubles in ring, turn; a double in each of 14 doubles, 4 doubles over cord alone, turn; 10 doubles in 10 doubles, turn; 9 doubles in 9 doubles, 4 doubles on cord alone, turn; 10 doubles in 10 doubles, turn; 6 doubles in 6 doubles, 4 doubles on cord alone, turn; 14 doubles in 14 doubles, turn; 8 doubles in 8 doubles, 3 on cord alone, turn; doubles in doubles down to ring, working 2 doubles in each of the ribs, 2 doubles in ring. This completes the 1st section of leaf.

SECOND SECTION: A double in each of 5 doubles of 1st section, 10 doubles on cord alone, turn; double in each double down to ring, 2 doubles in ring, turn; 14 doubles in 14 doubles, 4 on cord alone, turn; 14 doubles in 14 doubles, turn; 14 doubles on 14 doubles, 5 on cord alone, turn; doubles in doubles down to ring, 2 in ring, turn; drop cord, (chain 3, miss 1 double, a double in next) 10 times, turn; (chain 3, a double under 3 chain) 8 times, turn; (chain 3, double under 3 chain) 6 times, turn; work down to ring with a double under each 3 chain, and 3 chain between, 2 doubles in ring. This completes 2d section.

THIRD SECTION: Pick up the cord and work 3 doubles in each of 4 loops of 3 chain, 9 doubles on cord alone, turn; double in double down to ring, turn; 20 doubles in 20 doubles, 4 doubles on cord alone, turn; 20 doubles in 20 doubles, turn; 19 doubles in 19 doubles, 4 doubles on cord alone, turn; 18 doubles in 18 doubles, turn; 17 doubles in 17 doubles, 5 doubles on cord alone, turn; return to ring as before directed, 2

Continued on page 37

Sampler

By HELEN GRANT

With so many other things reminiscent of the days of old, the sampler is enjoying a phenomenal restoration to favor - doubtless far exceeding that of its earlier history. Not that the pride and joy one feels in the possession of such an heirloom, wrought perchance by the fingers of a dear great-grandmother, has grown less - rather greater with the passing years. Fortunate is she to whom such a treasure has come by "direct line of descent"; it seems to belong, indeed, to the entire family, and serves as proof positive that the roots of the ancestral tree are well grounded. Yet while we all realize the wonderful charm of the old sampler, with its quaint designs and verses, more or less meaningful, its precise stitchery and its harmonious coloring, softened and mellowed by age, it is only in comparatively recent days that we are learning how fascinating it is to really make one of them - how delightful the thrill that attends upon the creation of something which another, still farther down, or up the line, may cherish in years to come.

The sampler is one of the oldest compositions in needlecraft, and the story of its evolution a most interesting one. It made its appearance early in the sixteenth century; at least, the first record found of it is about that time. It was then called "sam-cloth", and came into popular use because of the "great scarcity and high price of lace-pattern books", so we are informed by an old authority on the subject. All the earliest laces and openwork embroideries, such as cutwork, reticella, drawn-thread work, and so on, were copied on these "sam-cloths" by those who had not money to purchase the rare and expensive pattern books; hence the sampler was originally made for the purpose of obtaining and keeping a worthwhile design, or one that appealed to the worker. Sometimes this "sam-cloth" held but one pattern or piece of work; in other cases, many related designs were arranged on a larger cloth, side by side. Later, when the sources of pattern supply became more plentiful and less expensive, so that the original service of the sampler was no longer of value, another step was taken. It was then made, so we are told, "to exhibit the skill of the embroiderer", usually a pupil at school, and was often framed and hung up to display to admiring friends. Indeed, no young lady's education, during the seventeenth and eighteenth centuries was considered quite complete until she had "embroidered in silks and gold-thread a sampler with a bordering of drawn-thread and a center filled with representations of animals, flowers and trees, accompanied by verses appropriate to the undertaking". These samplers were looked upon as such proofs of skill that they were taken the utmost care of, and many of those worked in the earlier part of the seventeenth century are still in an excellent state of preservation. Our art museums have some fine specimens, many of them displaying the artistic skill of the designer. Among the samplers shown at the "Ancient Needlework Exhibition", in London, in 1881, was one worked more than a century before, which bore the quaint announcement:

"Elizabeth Hide is my name,
And with my needle I work the same,
That all the world may plainly see
How kind my parents have been to me."

Can we not picture this little Miss Hide, of years gone by, bending over her work, earnestly intent on perpetuating with her needle the gratitude she felt toward her parents for their kindness? Bless her!

And here are instructions, drawn from the same authority, for the old-time sampler: Take some mosaic canvas of the finest make, and woven so that each thread is at an equal distance apart. Cut this eighteen inches wide and twenty inches long, and measure off a border of four inches all around. One half inch from the edge draw out threads to the width of half an inch and work over these, in some simple pattern, with colored silk, turning the hem to the outer edge of the drawn space. Then work a conventional scroll pattern in shades of several colors, and in tent-stitch, or one half the cross-stitch, to fill up the remaining three inches of the border. Divide the center of the sampler into three sections. In the top section, work a figure design - usually in the old samplers, this was generally a sacred subject, such as Adam and Eve, before the tree of knowledge, or something similar. In the center section, have the alphabet in capital letters, and at the bottom, an appropriate verse, the name of the worker and the date.

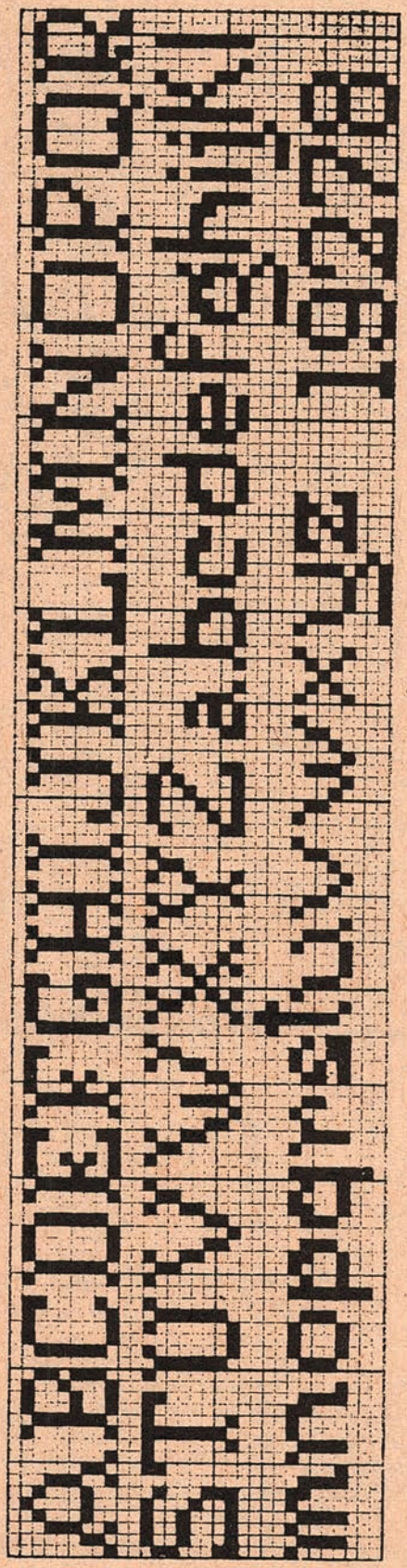
So much for the making of the "antique" sampler. If you wish to create a modern one, but along the old lines - as you surely will, once you fall under the spell of sampler-making - you can find nothing more pleasing from every point of view than the combination pictured on our cover, both as to coloring and design. Isn't it easy to weave a fairy tale about it? Or a dream which may very readily come true? Such a sampler would make a most suitable and welcome wedding gift, especially to a young couple who, as so many people do today, take a great interest in "old-timey" things and are planning a colonial room, or more than one, in the new home. There is the border of June roses, to begin the enchantment; and there is the bluebird, the "happiness bird", if you please, winging its way with a letter to the very youthful damsel who stands ready to receive it. And there is "the house that Jack built", simple and fine, with its many paned windows, its wonderful doorway with the prim little potted tree on either side, and the smoke curling out of the chimney, betokening warmth and comfort - surely a home to be proud of and happy in. And on the other side is a

very gallant young gentleman, doubtless Jack himself, and a bluebird in readiness to carry another happy message when the time comes. Isn't the story plain? Although you may be able to give an even more delightful interpretation. The verse is really a very old one, written by a Doctor Cotton, famous in his day for moral poems, and seems in perfect keeping with the rest.

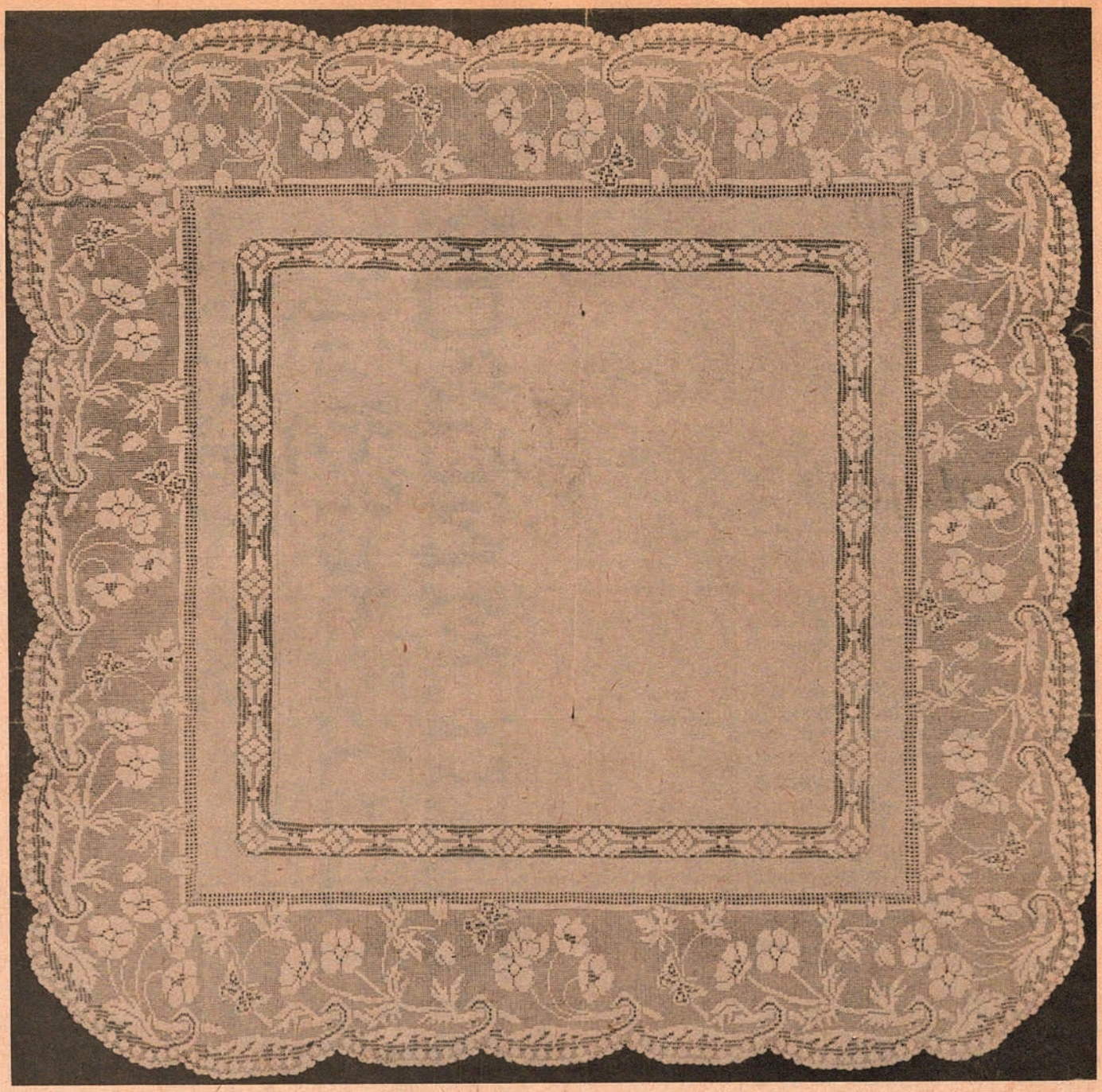
"My portion is not large indeed;
But then, how little do I need?
For Nature's calls are few.
In this the art of living lies:
To want no more than may suffice,
And make that little do."

Truly, it is an admirable sentiment, whether or not we accept it, and quaintly expressed; yet the gorgeous peacocks below, one on either side of a magnificent bowl of roses, somehow seem to indicate a decided increase in worldly prosperity and pride later! At any rate, the entire design is one sure to be appreciated, translate its units as we may; and the various motifs of which the sampler is composed may be used separately in so many ways that everyone, even though not wishing to copy it as given, will find much of helpful interest in the page. We have provided an alphabet of both capitals and small letters from which the worker's name can be made up, with numerals for the date, if desired; and these may be used, also, for working initials, names, mottoes, and so on, in filet crochet, for handkerchiefs, towels, and other similar articles, or in cross-stitch when this is suitable. The interested worker will find innumerable uses for the separate motifs; and the alphabets will aid her in making up a sampler "after her own heart", based on family records, historical incidents, or what she will, since by means of them she can arrange any sort of inscription.

Although one is able to procure reproductions of some of the old designs ready for copying, it is infinitely more fascinating to originate one's own, or combine different units in an original way. This is not at all difficult. By aid of cross-hatch or checked paper, one can reproduce almost any motif needed, blocking from small prints or using a mere outline sketch; then, when the design is as perfect as possible, you are ready to arrange it, with others, on a sheet of the paper large enough to take the entire sampler design; the tints may be put in by means of symbols or, after you have become sufficiently expert, may be painted in with watercolors. When you have your pattern ready, it is a simple matter to copy it with needle and threads.



Alphabet of Captals and Small Letters, with Numerals, for Making Up the Sampler



Anemone Teacloth

DESIGNED BY MARY CARD

Clusters of Anemones Attractively Grouped on a Fine Filet Ground Form the Basis of this Exquisite Lace

Spring's loveliest flowers bloom in beautiful profusion on this exquisite teacloth border. There is no form of needlework that portrays more realistically nature's beauties than filet crochet, and the designer who produced this interesting delineation is an artist indeed.

THE BORDER

Begin at A - B on the chart with a chain of 215 stitches.

1. A treble in 8th stitch from hook for 1st space, 12 more trebles, 2 bars, 1 space, 28 trebles, 35 spaces, 13 trebles, 3 spaces, 7 trebles, 3 lacets, 4 trebles.

2. Four trebles (chain 3 for 1st), 3 bars, 7 trebles, 3 spaces, 13 trebles, 36 spaces, 19 trebles, 3 spaces, 2 bars, 1 space, 7 trebles, 2

spaces.

The crosses on the chart represent groups of 3 trebles each. In each group there will be three times as many trebles as there are crosses, and one more, which really belongs to the previous space. The open squares are spaces of chain 2, miss 2, treble in next. The short marks made across two spaces represent bars of chain 5, miss 5, treble in next. The two slanting lines meeting in a point are lacets of chain 3, miss 2, double in next, chain 3, miss 2, treble in next.

To increase one space at the beginning of a row, chain 7, treble in treble of last row; to increase two spaces, chain 10, treble in 8th stitch from hook, chain 2, treble in treble of last row. To increase at the end of a row where there is nothing to work into, chain 2, triple treble (over 3 times) into the same stitch as last treble was taken into, and when a second additional space is needed, chain 2, triple treble into the middle twist of previous triple treble.

To decrease at the beginning of a row, slip stitch over the required number of spaces. At the end of a row the narrowing meshes should be left unworked.

Continuing by chart work to the row marked C - D; when that is done, work from row marked E - F right along to C - D, and 5 rows past this point. In the next row omit the last 2 spaces on the upper edge, as shown by the heavy line, turn and work back. In this way decrease by 2 spaces at each upward row until G is reached, which finishes the first part of the miter. Do not break thread but slip stitch over 2 spaces.

Second half of miter:

1. Chain 10, treble in 8th stitch, chain 2, miss 2 of the last row of first half of miter, join to treble of the upright row, and slip stitch to next treble, turn.
2. Two spaces.
3. Chain 10, treble in 8th stitch, 3 spaces, 1 bar, fasten in center of bar of first half, slip stitch to next treble, turn.
4. One bar, 4 spaces.

Continue now by chart, joining to the first half of miter until the second half is complete. Then work the row marked H - K which is the first row of the next side. So return to A - B and repeat.

Work around the lower edge as follows: * Double treble in space, (picot of 5 chain, double treble in same space) 4 times, chain 2, miss a space, double crochet in next space, chain 2; repeat from * around.

THE INSERTION

Begin at A - B on the small chart with a chain of 52 stitches.

1. A treble in 4th stitch from hook, 2 more trebles, 3 bars, 2 spaces, 3 bars, 4 trebles.
2. Four trebles, 3 bars, 7 trebles, 3 bars, 4 trebles.

Continue by chart till the row marked C - D is done, then go back to A - B, and repeat between A - B and C - D as many times as required - six times for the cloth.

After the last repeat, work from C - D to E - F where the miter begins and the rows have to be turned where the heavy line shows the division between the two halves of the corner.

For first half of miter:

1. (Four trebles, 1 space) twice, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles.
2. (Four spaces, 7 trebles) twice, 1 space, 1 bar, 4 trebles.
3. Four trebles, 1 bar, 10 trebles, 5 spaces, 4 trebles, 2 spaces.
4. Five spaces, 7 trebles, 2 spaces, 7 trebles, 1 bar, 4 trebles.
5. Four trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 2 spaces.
6. Two spaces, 13 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles.
7. Four trebles, 1 bar, (1 space, 7 trebles) twice, 1 space.
8. Four trebles, 2 spaces, 13 trebles, 1 bar, 4 trebles.
9. Four trebles, 2 spaces, 13 trebles, 1 space.
10. Four trebles, 1 space, 7 trebles, 2 spaces, 4 trebles.
11. Four trebles, 4 spaces, 7 trebles.
12. Seven trebles, 3 spaces, 4 trebles.
13. Slip stitch over 3 trebles, 4 trebles, 3 spaces, 4 trebles.
14. Three spaces, 4 trebles.
15. Slip stitch over 3 trebles, 7 trebles, 1 space.
16. Four trebles. This completes first part of miter. Do not break thread.

Second half of miter:

1. Slip stitch over the last 4 trebles, chain 3, 3 trebles, taken into the side of the block of 4 trebles, 1 bar, 13 trebles, into the side of the next block of 4 rows, chain 2, slip stitch over 4 trebles of first half of miter, turn.
2. Two trebles in space, 1 treble on the 1st of the 13 trebles, 1 space, 7 trebles, 1 space, 1 bar, 4 trebles.
3. Four trebles, 1 space, 4 trebles, 3 spaces, 12 trebles, fasten between the two spaces of first half, and slip stitch along the second space, turn.
4. Twelve trebles, 2 spaces, 7 trebles, 1 space, 4 trebles.
5. Four trebles, 1 bar, (7 trebles, 2 spaces) twice, chain 2, fasten between two spaces of first half, and slip stitch along the second space, turn.
6. Three trebles, 5 spaces, 10 trebles, 1 bar, 4 trebles.
7. Four trebles, 1 bar, 1 space, 7 trebles, 4 spaces, 7 trebles, 1 space, chain 2, join and slip stitch as before, turn.
8. Three trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space,

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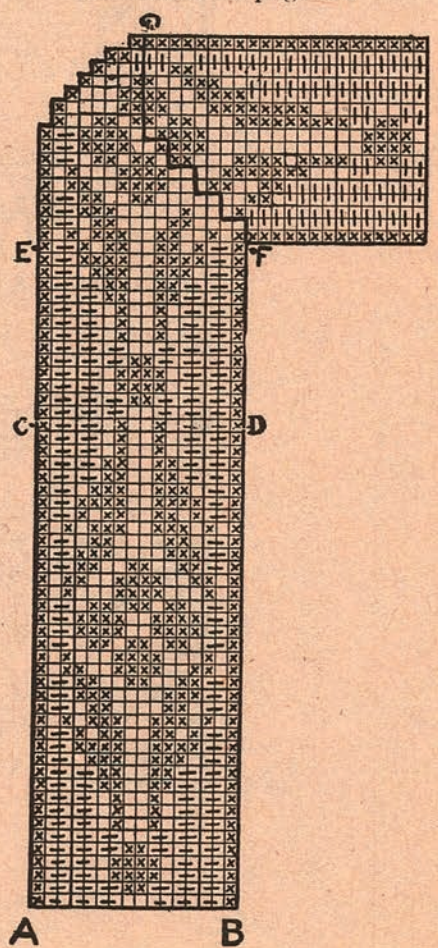

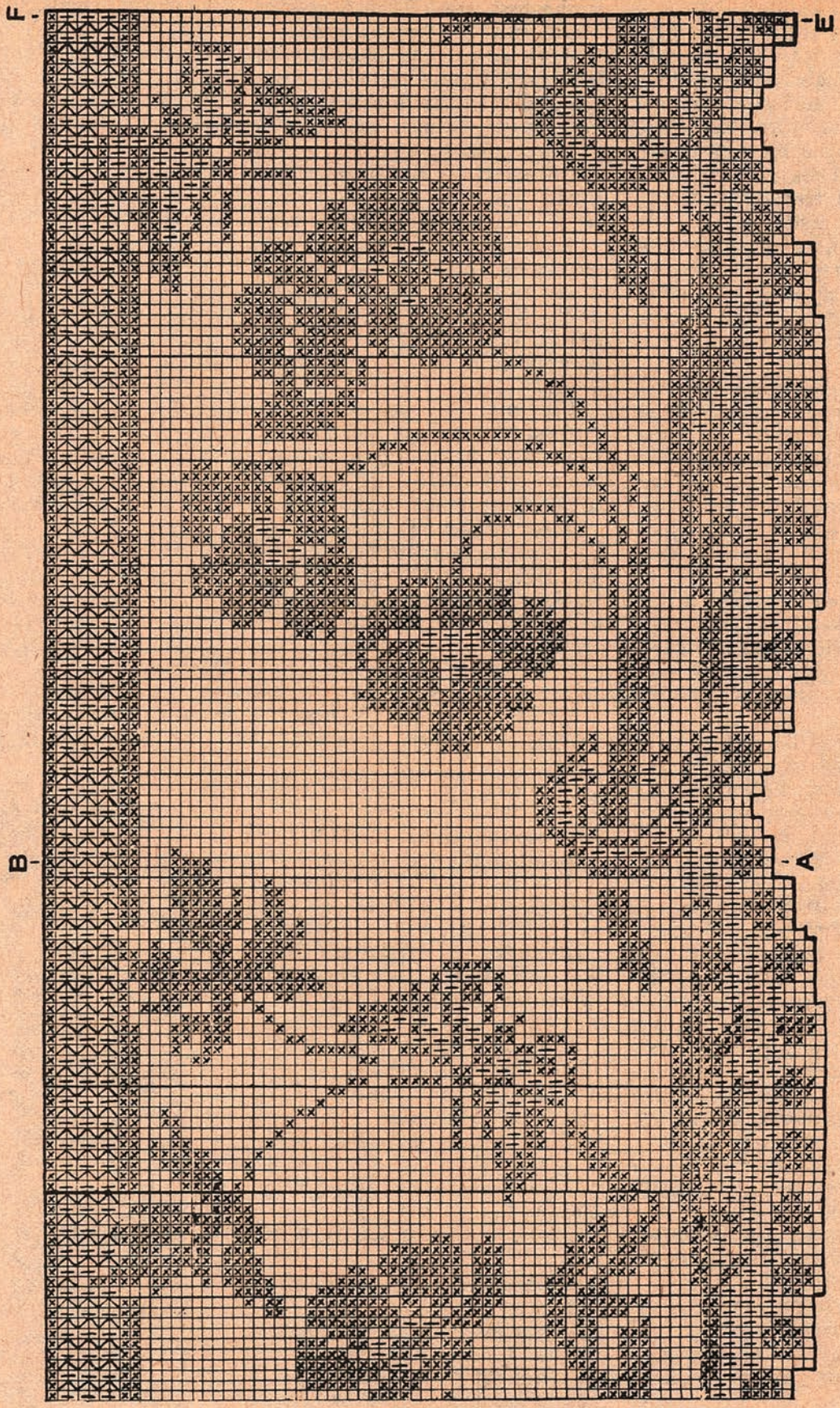

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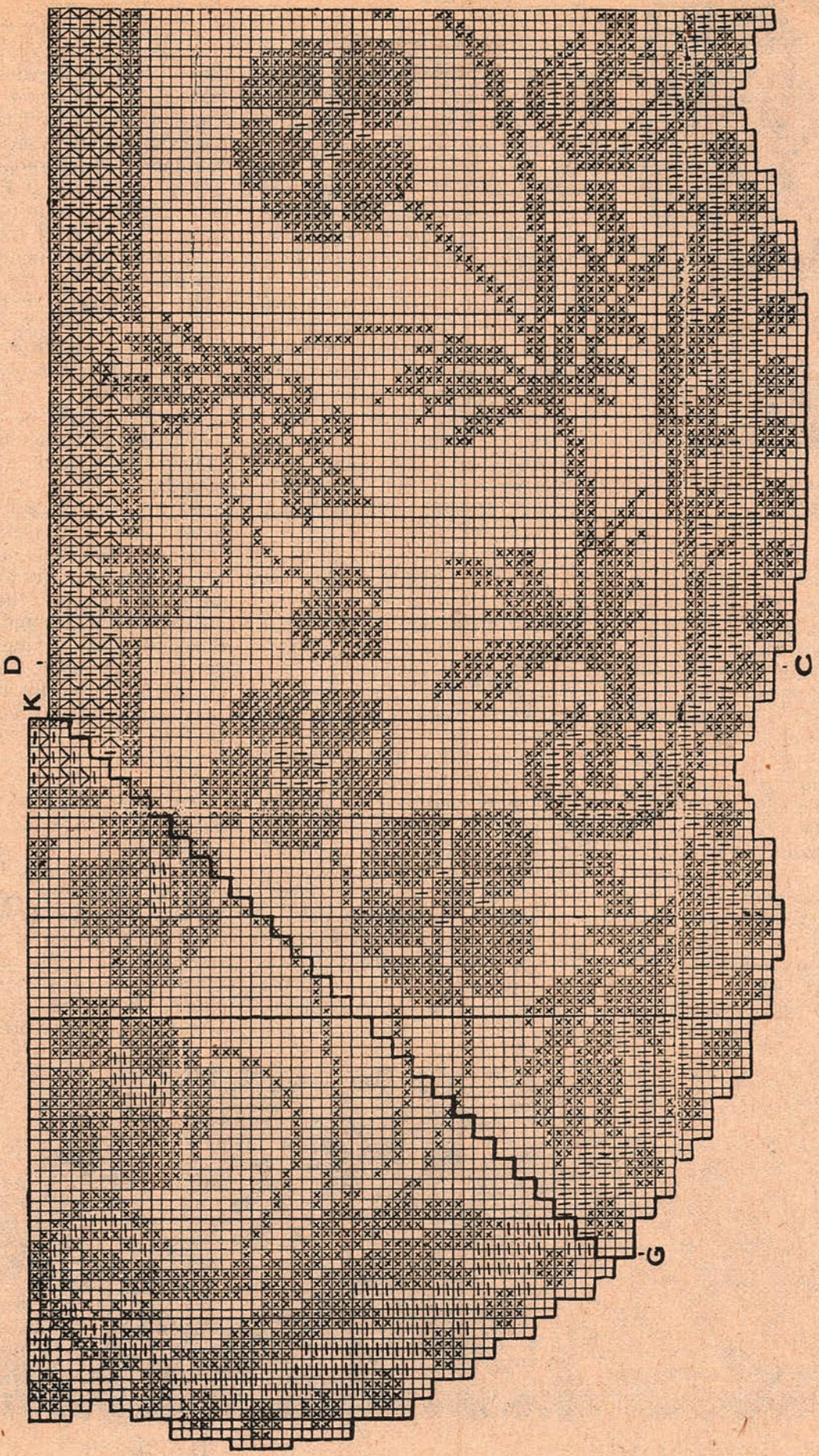


PRESERVING AN ANCIENT ART

by Elvia Quinn

Mrs. Elvia Quinn, with examples of her Hardanger.

The Hardanger embroidery story of my life seems appropriate as a Bicentennial story. America is indeed an amalgamation of ethnic backgrounds and cultures. Although we like to retain our own culture, it is virtually impossible not to absorb the arts of others. My background is German-Italian and my surname is Irish, yet when I was once exposed to this elegant Scandinavian needlework, addiction is a mild word for it. I must be honest and admit that had I known to what lengths this exposure would go, I might have been somewhat hesitant to continue. The old adage "We know not what tomorrow holds" is true.

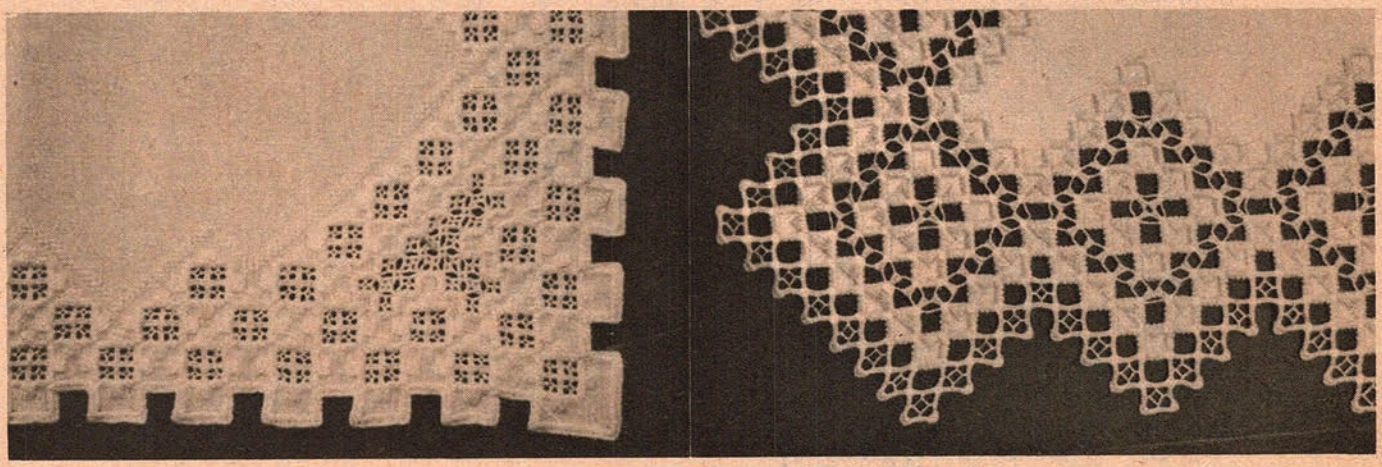
It all began with my visits to the local rest home. There was an eighty-four year-old lady at the home who did Hardanger embroidery. After I became acquainted with her and viewed her handwork, I asked her if she would teach me. Some time transpired before I was able to get all my materials together, but finally, while she sat in her wheelchair and I sat on her bed behind her, she sewed and I was able to get all the basics of Hardanger. At first I had to make many trips, since it was difficult for her to tell me what to do. Much of my early learning was pure observation. And so it all began, but with time, it amazed me how few people knew about this lovely cutwork. Even the people with solid Norwegian backgrounds had not heard of it.

The name comes from Hardanger, Norway were it originated. Originally, the method had a Byzantine background where it was done on silk. Hardanger, Norway is also famous for violins. The embroidery is done on Hardanger material, scrim, even-count linen and congress cloth. Traditionally it is sewed with white thread on white or ecru on ecru. Now, however, it has been modernized to use any number of combinations of threads and colors. I prefer DMC thread No.5 for pattern and No.8 for cutwork.

As time went by, the opportunity to teach was presented to me. I accepted the challenge, but I was also quite sure that no one would register, because so few people knew what the cutwork looked like. I started showing pieces of Hardanger, and other people became interested. It was also a very auspicious time because of the Bicentennial. Many people suddenly wanted to learn all the old arts and crafts. The teaching aspect grew until most of the surrounding towns were included in my schedule. A pattern developed which included the craft show, registration and more classes. Now, many of my former students are teaching and showing Hardanger embroidery.

As this work became better known, many women recalled that they had old trunks which might contain old pieces of this needlework and old magazines. And so began the new adventure of searching for these hitherto unknown patterns and stitches. For six years, I was told that there was no such thing as round Hardanger. Since the basic sewing of Hardanger is always sewing the rectangular kloster, vertically and horizontally, we invariably end with the finished piece either square or rectangular.

Not too long ago, however, I found a copy of a 1904 magazine named "The Lace Maker". (It stated on the front page that this was their last issue.) In it, I found four patterns for round Hardanger. Although the magazine was very yellow and wrinkled, I managed to have the pages photographed and enlarged enough to reproduce them. They were very small centerpieces, so in the process of sew-

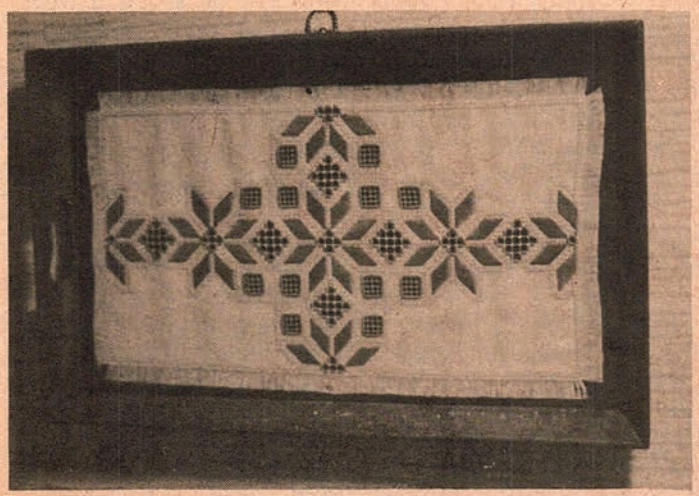


LINEN TEA CLOTH

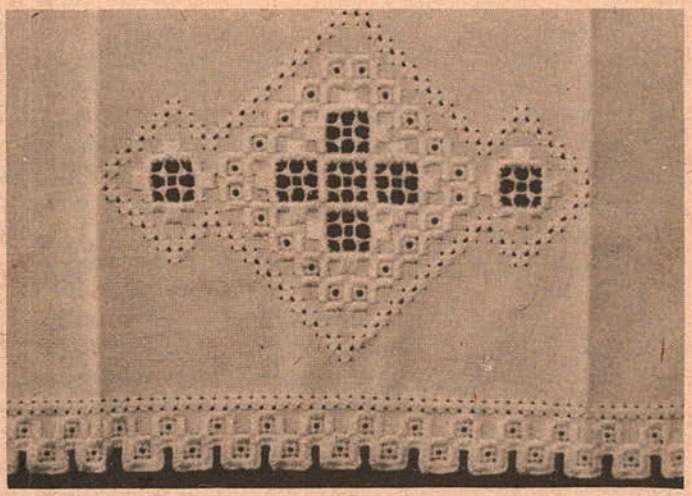
TEA CLOTH

ing, I am again trying to enlarge them to fit a 45" round table nicely. With the present great interest in antique round tables, this should be a lovely addition. Perhaps, in time, even 72" material could be used.

It was also surprising how many new stitches there were that were not in present Hardanger books. It was at this time that I decided to publish a book with these old patterns. Several ladies wanted to make complete sets of altar paraments and church cloths as a gift to their church, so we proceeded to invent new patterns containing crosses, etc. appropriate for their sewing of these altar linens. These patterns are also included in my book - "Hardanger Embroidery By Elvia". It contains fourteen photos of these old patterns. The advanced student who has the basic knowledge of Hardanger stitchery does not need extensive instruction in reading the pattern. We just count the number of klosters and stitches and the pattern can readily be reproduced. I also, in the process of teaching, made up a small mimeographed copy for beginners which is of great value in learning the basic Hardanger stitches. Either of these books can be ordered from me. The photo book is $5.50 prepaid and the book of basic stitches is $1.25 prepaid. Mail orders to: Mrs. Charles Quinn, 108 5th Ave. NW, Wells, Minnesota 56097



GUEST TOWEL



ANTIQUE TRAY PIECE

ENTERTAINMENTS for THE YOUNG & OLD

from Great-Aunt Ella's Scrapbook of 1890

by M.Z. Greer

Spring is a season of wild flowers, planning the summer garden, and many a long rainy day. Great-Aunt Ella's scrapbook is blooming with turn-of-the-century entertainment ideas for this time of year.

Just to get yourself in the right frame of mind, test your knowledge of flowers with one of Great Aunt Ella's word games:

MAKE THE HIDDEN FLOWERS SPROUT

1. An amiable man
2. A title for the sun
3. A bird and a riding accessory
4. A flower between mountains
5. A farewell sentiment
6. A dude and an animal
7. A part of the day
8. The result of Cupid's arrows
9. The place for a kiss
10. A yellow stick
11. A product of the diary and a drinking utensil
12. One of the "Four Hundred"
13. What Cinderella should have advertised for
14. A wild animal and a bit of outdoor wearing apparel
15. Something we are all inclined to rest upon

Answers: 1. Sweet William; 2. Morning Glory; 3. Larkspur; 4. Lily of the Valley; 5. Forget-Me-Not; 6. Dandelion; 7. Four o'clock 8. Bleeding Heart; 9. Tulips; 10. Golden Rod; 11. Buttercup; 12. Aster; 13. Lady Slipper; 14. Foxglove; 15. Laurel.

SOME RAINY DAY SUGGESTIONS FROM GREAT-AUNT ELLA

PLAYING STORE

First, have your little folks come for tea and save the playing for last, for most children don't think the party has started until after the refreshments are served.

To keep the children busy until they all arrive set out shallow bowls with warm soap suds and soap bubble pipes. You can guard the surface of your table with oilcloth or several thicknesses of newspaper. A music box will provide a background of delightful music (or in our day and age, a record player!) until you are ready to begin the party.

Then sound the gong in the dining room and have the children come to the table. The refreshments may consist of sandwiches, a light salad, fruit, ice cream, and cake. Beside each plate will be found an envelope with the child's name on it and in the envelope, play money of various denominations.

(It should be added here that modern readers can purchase play money at a store. But it is even more fun to make the money with the child who is giving the party. All denominations of dollar bills can be cut from light green construction paper and illustrated with black and green felt-tip pens. Heavyweight aluminum foil can be cut into circles and their "cents worth" embossed with a ball-point pen - pennies, nickles, dimes, quarters, and fifty cent pieces. Each child should have the same amount of money - and how much each child has will depend on what the prices in your little store will be.)

After eating, the children may bring their envelopes to the store. This can be a table set up as a counter and the child who is giving the party is the storekeeper. (You may "set up" in front of bookshelves, several of which you can empty in order to stock the store.)

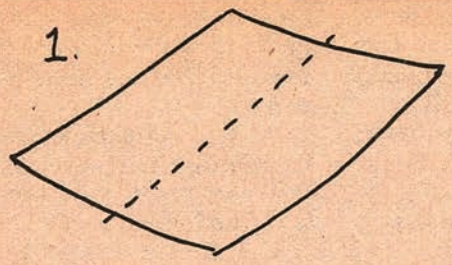
The store will be stocked with all kinds of penny candy and small favors and gifts - party caps, paper party favors, small puzzles, whistles, and fans. You can also sell paper flowers made out of white and pastel colored facial tissue.

The children can then put on their little caps, have their flowers pinned to their dresses and lapels, and join in a march to piano music while blowing their whistles.

Some additional thoughts for modern day readers: Variations on this game are endless. For example the store could be stocked by the children themselves - each contri-

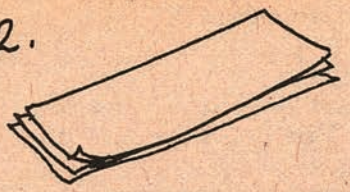
Continued on page 14

1.



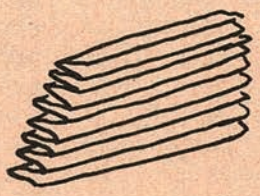
split 4 ply facial tissue into 4 separate layers. (You may want to use different colors.) Cut sheets in half length-wise.

2.



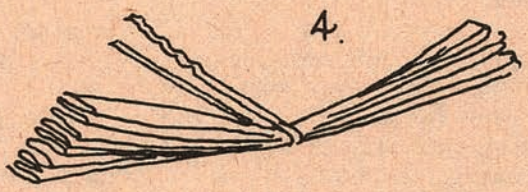
Use 3 half sheets - stack neatly.

3.

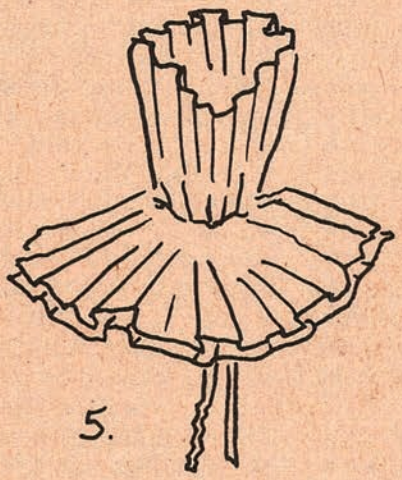


Starting at one end Make accordion pleats about 3/8" wide until entire length is pleated.

4.

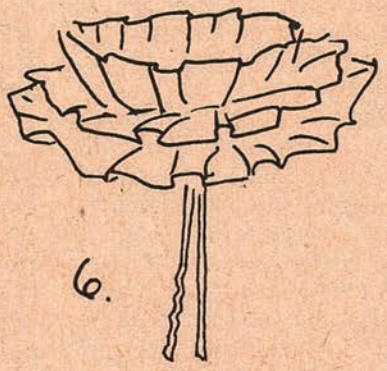


Slide a bobby pin across center to hold. Bobby pin will be spread open a little because layers of ply are bulky.



5.

Gently separate first layer of ply and pull up, fluffing out -



6.

Pull up the other layers and loosen them gently to create a fluffy effect. After experimenting with 3 ply flowers, try 4 ply

ANEMONE TEACLOTH

continued from page 7

1 bar, 4 trebles.

9. Four trebles, 2 bars, 7 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 1 bar, 4 trebles.

This completes the corner. Continue by chart.

The most satisfactory way to finish the edge of the linen is to draw a thread one-quarter inch from the edge on all four sides, then turn down one-half of this quarter inch for a tiny hem, and work double crochets closely over the hem into the drawn-thread space. This hides the hem under what looks like a satiny edge of buttonholing. Sew the lace neatly to the extreme edge of the hem.

The linen edges are prepared for the insertion in same way. As the corners are slightly rounded at the outside edge, draw a light pencil line and work into the linen for a few stitches without the drawn thread.

As crochet shrinks somewhat in laundering it is advisable to dampen and press it before attaching it to the linen.

Our special thanks to Mrs. S.T. Pressley, of 8367 Beachey Road, Bergen, N.Y. 14410 for contributing this pattern.

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continued from page 12

buting several different inexpensive items. Or, a store might be a good way for them to clean out their toy cupboards and exchange outgrown games and toys.

MIND READING

This is a trick for slightly older children who are bored on a rainy spring day. Children as young as nine or ten should be able to handle this one. One person is the "mind reader" and the other his assistant. However, when showing the trick to a group, the assistant's part must be kept a secret!

The mind reader should leave the room and the group allows someone (not the assistant) to pick a card from a well-shuffled deck. The mind reader is then called back into the room and blindfolded carefully. He stands behind his seated assistant and places his hands on the assistant's head.

The assistant will reveal to the mind reader the identity of the card by clenching and then relaxing his back teeth, which will move a muscle in the temple of his head. He clenches and then relaxes once to indicate hearts, twice for diamonds, three times for spades, and four times for clubs. He then pauses and slowly counts out the number of the card with contractions of the muscle.

If the card is a face card, the assistant can indicate this by a series of very rapid contractions - then count four for the king, three for the queen, and two for the jack.

This game is a great deal of fun and will appear very mysterious for those who don't know the trick. Children will enjoy spending time to practice and perfect their mystifying technique - so this project can provide entertainment for an afternoon.

AN EASTER VIOLET PARTY FROM 1903

Were parties back then more elaborate? You be the judge: "Our Easter Violet Party was a great success. To begin with our invitations aroused the curiosity of those who received them. They were plain white egg shaped pieces of paper upon which the date and name of the party and the hostess were inscribed in violet ink. The invitation was also decorated with a small bunch of violets held in place under a little bow of violet ribbon. To seal the envelopes violet wax and a seal which bore a violet were used.

"The rooms were decorated with pots and jars bright with fresh wood violets and mosses, interspersed with several pots of Easter lilies. Here and there were draped scarves of violet gauze. The mantel was banked with greens and violets in profusion."

The guests then played a game for which they were first given "cards made like egg-shaped booklets". The inner leaves were firmly secured by strands of violet baby ribbon. A small brass ring was tied in the bowknot with which each booklet was neatly finished. On each table was placed a small dish of loose violet leaves which had been cut from a mucilaged sheet of violet paper.

"The players, with their eyes shut, tried to construct blossoms in their books with the cutout violet leaves. Such topsy-turvy growing and such haphazard planting made all laugh when at the signal they opened their eyes.

"Prizes were special German favors such as tiny pots and images befitting the Easter season which were fastened to the brass rings of the booklets.

"The hostess then distributed broken paper eggs, one half to a lady, one half to a gentleman. Those whose eggs matched became partners and were ushered into the dining room where a symphony of green leaves and violets prevailed. Here too the mantel was banked, sending forth a fragrant woody odor. In the center of the dining room table was a miniature pond (mirror) banked irregularly with mosses and violets, and on each side of the table were tall candelabra twinkling with wax candles of violet tint. The refreshments as far as possible reflected the violet shade."

"EGGSTRA" EASTER IDEAS FROM GREAT-AUNT ELLA

Think of all the Easter favors and gifts you can make with empty eggshells. You can break off the top, fill them with a little soil, and plant seeds in them.

You can put two empty eggshells together (poke a hole in each end, blow out the yoke, rinse and dry the eggshells) with a stick of wood. Make a paper skirt for the bottom shell and paint a face on the top. Make a hat of flowers or a paper cone. Stand the bottom egg in a stiff paper cone the top of which has been cut off. This little egg girl can stand at guests' places at the table and be place cards.

You can also bake little egg shaped cakes in the shells. With a sharp scissors cut a hole about the size of a nickle in one end of the eggshell. Fill the eggs only three quarters full of sponge cake batter. Stand the eggs in muffin tins and bake slowly. These are surprise eggs - for who would ever imagine eggshells to be full of cake instead of egg - especially if served to guests in egg cups!

This porch jacket is useful as an extra wrap under a coat when a sweater would be too clumsy.

Back view, showing lacing under arm.

Crocheted Porch Jacket

From a 1915 publication comes this "Hug-Me-Tight" requested by a number of our readers.

MATERIAL: Nine skeins of Zephyr Germantown, cream-white, blue, pink, cardinal, or gray, a No. 5 amber crochet hook, and three yards of narrow ribbon.

Description of stitches — Chain (ch), stitch (st), stitches (sts), slip stitch (sl st). Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook.

SINGLE CROCHET (s). Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook.

DOUBLE CROCHET: (d). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through two loops, over and draw through two remaining loops.

BACK: Begin at the lower edge of the back with a ch of 28 sts. Turn, 2 d in the 4th from the hook, * skip 2 sts, 3 d in the next, and repeat from * 7 times, making 9 groups of 3 d.

2D ROW: Turn, ch 2, s between groups of d and s in the last d at the end.

3D ROW: Turn, ch 3 to take the place of a d, 2 d in 1st ch, 3 d in every 2 ch of last row. Alternate the rows of 2 ch and groups of 3 d until there are 8 rows of each.

17TH ROW: Make 2 groups of 3 d in the first and last 2 ch. Make 2 more rows without widening, then in next row widen 2 groups as before. There will now be 13 groups of d. Make 2 more plain rows, then 1 row, widening at each side. Make 4 rows plain. There will now be 19 rows of groups of d, with 15 groups in the last row. This finishes the back.

FRONT: Make 5 groups in first 5 of 2 ch, working same as in the back. Make 2 more rows of 5 groups. In next row widen a group at the front edge, and in the next row widen at the back edge. Make next 2 rows plain. In next row widen at front edge, making 8 groups, next row plain. In next widen at the front. Chain 10 for the underarm and make 3 groups on the ch, making 12 groups in this row. In next row, widen at the front. Make 4 rows plain. Make 3 rows, narrowing a group at the front edge in each row.

Begin with 5 groups and make other front.

BORDER: 1ST ROW: Three ch, s between groups all around.

2D ROW: Four d in 3 ch,.

3D ROW: Skip 2 sts, (ch 1, d, ch 1, d, ch 1, d, ch 1, d, ch 1) in next st, skip 2, s in next and repeat shells around.

SLEEVE: Beginning in 3d group from underarm edge of front, work 17 rows and finish with shell. Join edges on wrong side.

EDITOR'S NOTE: An attractive and practical garment like this one deserves a revival. We'd like to hear from any readers who try the pattern.

The Library of American Quilt Patterns

by Pauline Welton Rodgers

AT THE ENDS OF A RAINBOW

First, I must apologize to the readers of Olde Time Needlework, that Tidbits and Trivia will not appear in this issue. I have found that it is necessary to preserve every inch of column space to feature the marvelous tale about to be told. You will soon learn that this is indeed a very special article on quilts, and you will find yourself immersed in the glories and dreams that were fulfilled at both ends of one personal rainbow. This particular rainbow continues to live and exist even now, and the story of its creator and birth is more than worthy of being added to the history of quilts in the making.

We are all familiar with the ancient legends handed down over the centuries about the hidden treasure to be found at the end of the many hued rainbows, and such a colorful phenomenon has always been a breathtaking sight. Yet, try as they might, no one has been able to capture that legendary treasure. Or have they? Is there, or can there possibly be a true rainbow treasure at the ends of our own personal rainbows? What if suddenly, you found to your joy and sheer delight, that there is such a treasure that exists at the ends of a rainbow? A treasure that is just too exquisite to be believed, and one that has been within the reach of your fingertips since the day of your birth?

Well. . .there is such a rainbow treasure available, and it lies at both ends of a real rainbow in the form of quilt kits. Now I realize that I said a very naughty word when I mentioned kits. I also realize that many serious and professional quiltmakers have an aversion to quilt kits of any form, and justifiably so. But, in this particular case, such aversions end here in that, unlike most kits which soon disappear, these special kits are available to the American woman even now, and have been for some fifty years. What makes them unique is the quality of the fabric and the glorious array of colorful printed fabrics and embroidery floss used for making them into finished quilts. Quilts made from these kits have won many a blue ribbon at local county and state fairs, because of their true beauty.

Mr. William Bray Pinch, the founder and creator of the Rainbow Quilt Block Company, gave to the American quilting woman, the colorful treasure that he found at the ends of his own personal rainbow. He took a God-given gift, and his talented mind and fingers created hundreds of flowers, birds, butterflies and other related subjects of equal beauty, and transferred them to cloth of the highest quality. His designs, numbering close to a thousand, reveal his very personality, his love for children, animals, and God's creation. And, when he lay his head down in final and peaceful sleep, he bequeathed his colorful rainbow treasure to those who remained, and to those who were yet to be born. And what a treasure it is indeed!

This is how his daughter, Mrs. Verna R. Niemann tells it.

"William Bray Pinch was the oldest of five children born to Sara and Alpha Pinch on April 30th, in the year of 1880, in Cleveland, Ohio. Willie, as he was affectionately called, was definitely not a sissy, but did enjoy the beauty that surrounded him in the city, and later on a farm in Canada where his family moved shortly after his birth. The elder Mr. Pinch, who was the son of a Methodist minister, instilled in his family the reverence and fear of God, and an appreciation for nature. At an early age, William had a leaning to the arts, and his mother encouraged him to get away from farm life that he might pursue his dreams in life. So with her help, when he was 19 years of age, he traveled to Toronto and became a photographer's apprentice. For two years he studied diligently, and armed with the knowledge he had gleaned, he returned to Cleveland, Ohio and opened his own studio of photography. For twenty years William worked at this trade very successfully, yet felt that there was something lacking, something that he could do better.

During those early years of his life, he became very health concious, and being a man of slight build, often said in later years, that if he hadn't paid strict attention to his eating habits, he would long ago have been dead. Vitosophy, or the reading of people's characters was fast becoming a great influence and guiding factor in his life. The meeting of a good Dr. Windsor, and personal studies with the

doctor ultimately changed William's life greatly, inspiring him to write and publish a book on how to read your fellow man's character.

It was at this point in his life that he decided to try his hand at disigning, and he became interested in the quilt story from his mother who was busily making quilts from fabric scraps. At the age of 41, he changed his life and occupation, going into business with a Mr. Clark. Thus, was born the Victoria Art Manufacturing Company. Then five years later in 1926, William started the Rainbow Quilt Block Company, building his shop in the rear of his home. (The business and his daughter were born the same year, so I truly grew up with quilt blocks.) All the pattern stamping was done by a crew of ladies in the beginning, but William saw a need for a much faster method which caused him to design and build his own printing machines. These quilt blocks were sold to Woolworths and Kresge's throughout the country. At one time, his crew consisted of eight people, and even though the country was in a depression, business was good.

In summary, my father, William Bray Pinch was a health enthusiast, a scholar, philospher, lecturer, character reader, and inventor, manufacturer, designer, and a gifted and talented artist, not to mention being a loving husband and wonderful father. Many would say, 'he died with his boots on,' because he loved life and his work, regretting that there was so much more to do, but so little time left to do it in in his last years. When it came his time to lay his head down in final rest, William Bray Pinch was 91 years young. On January the 12th, in the year of 1972, he left us. He was truly a very remarkable man, and those who knew him were greatly touched and influenced by his presence. I sorely miss him, and each day that I work with his patterns, his ideas, his lovely designs, I too often marvel and wonder at the great talents and patience his work shows. I truly am my father's daughter, and I will always have a fierce pride of reverence and awe for my father's work, wishing only that I had paid just a little more attention in my younger days."

When all has been said and done, we can only repeat the last statements quoted by Verna Niemann. Those of us who collect traced copies and actual fabric blocks of his many patterns, will ever be grateful and thankful for not only his creations, but for his love so expressed in each fabric block.

You, too, can add these fabulous fabric Rainbow Quilt Blocks to your collection of heirloom keepsakes. Just send $1.50 to Mrs. Verna R. Niemann, Rainbow Quilt Block Company, 211A East Commercial Blvd., Lauderdale - by - the - Sea, Florida, 33308. Ask Mrs. Niemann to send you all the brochures she has available.

Five typical Rainbow designs have been sketched. Diagram A - No.930-O Super Gorgeous Apple Blossoms; Diagram B - No.217-A Butterfly; Diagram C - No.909-F Warbler In The Iris; Diagram D - No.508-A Conventional Poppies Or Flowers; Diagram E - No.330 The Romper Boy. The majority of the Rainbow Quilt Blocks are for 18-inch square blocks, and are stamped on Kodel Polyester and Spring Maid Cotton mixed. Some are for all embroidery, or for embroidery combined with applique.

GENERAL INSTRUCTIONS FOR A COMPLETED QUILT

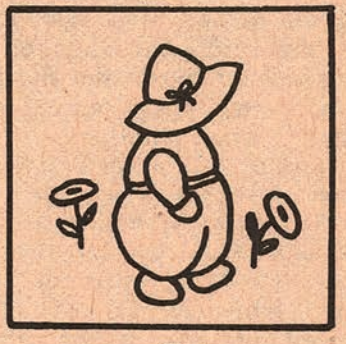
Blocks measure 18x18 inches square. The quilt top without a border measures 81x102 inches square. Strips set between each block measures 3 inches wide by 18 inches long, and the little square blocks set at the ends of the strips measure 3x3 inches square. Borders at the top and the bottom of the quilt measure 3 inches wide by 87 inches long, and 3 inches wide by 108 inches long at both sides of the quilt. There are 20 appliqued embroidered blocks, 31 strips, and twelve 3-inch squares. The blocks are set 4 across, and 5 down.

A

B

C

D



E

REDUCED DIAGRAM SHOWING PLACEMENT

BUTTERFLY'S GARDEN

Study the diagrams carefully as a guide line for transferring the overall design to white tissue paper. Retrace the design to new tissue paper, using a red transfer pencil. In this case, only the butterfly and the flowers are to be appliqued, and the balance of the design is embroidered. Trace onto white typing paper the butterfly and flower designs. Cut them out and glue to cardboard. When the glue has dried thoroughly, cut these cardboard units out, and write the name of the pattern onto each unit. Wash and dry, then iron all fabric to be used. Allowing for ½-inch seam allowances, lay the cardboard units on the right side of the fabric, and trace around the edges using either pencil or a ball-point pen.

Cut out 20 butterflies from a green flowered print for Unit No.4; cut 20 of a yellow fabric for Unit No.1; cut 20 of a blue fabric for Unit No.2; cut 20 of a red fabric for Unit No.3. Or, if you prefer, cut the flowers from one colored fabric.

APPLIQUE AND EMBROIDERY PROCEDURES

Applique work is simple, and should be done first before the embroidery is completed on each individual block. Cut out all of your fabric pieces and snip the seams back to the traced lines. Fold the snipped seams back to the wrong side and iron them flat. Baste the seams down as close to the edge as is possible, making very small stitches. Basting stitches are not to be removed. Applique the butterfly and flowers into position upon the block, using one strand of a matching colored embroidery floss, and making buttonhole stitches placed 1/8th of an inch apart from one another. Proceed with all necessary embroidery work until the 20 blocks have been completed. Leaves and stems are embroidered in green, the buds are embroidered to match the appliqued flowers, and embroidered details upon the butterfly and flowers are embroidered in matching colors. However, when embroidering the details on the butterfly, it is best to use a much darker color of floss, or to use black floss if you decide to applique the butterfly in a green printed fabric.

For the strips and little 3-inch squares used to set the quilt together, you can employ fabrics in colors of your choice, or use a matching green solid to complement the butterflies, and yellow to match the color of the flowers for the little squares. Use green or yellow for the border.

Send all requests and patterns for future publication to the Library of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico 88061

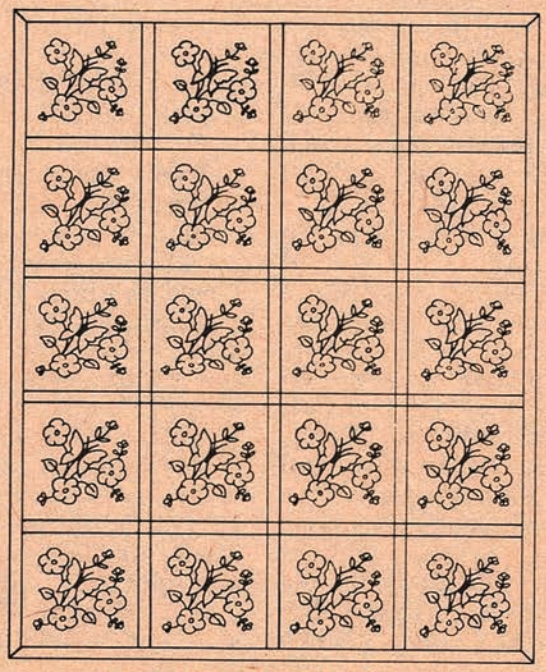
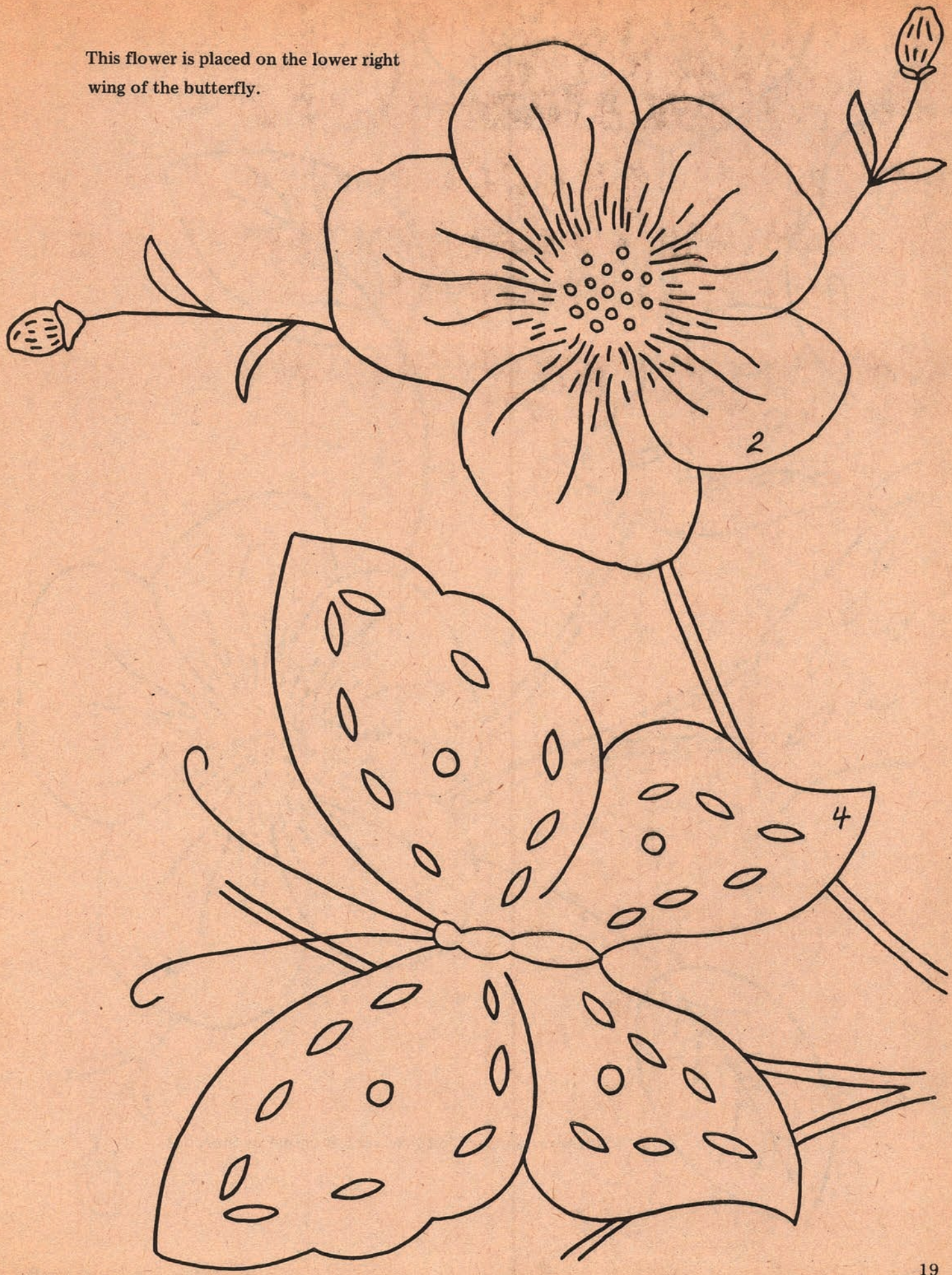
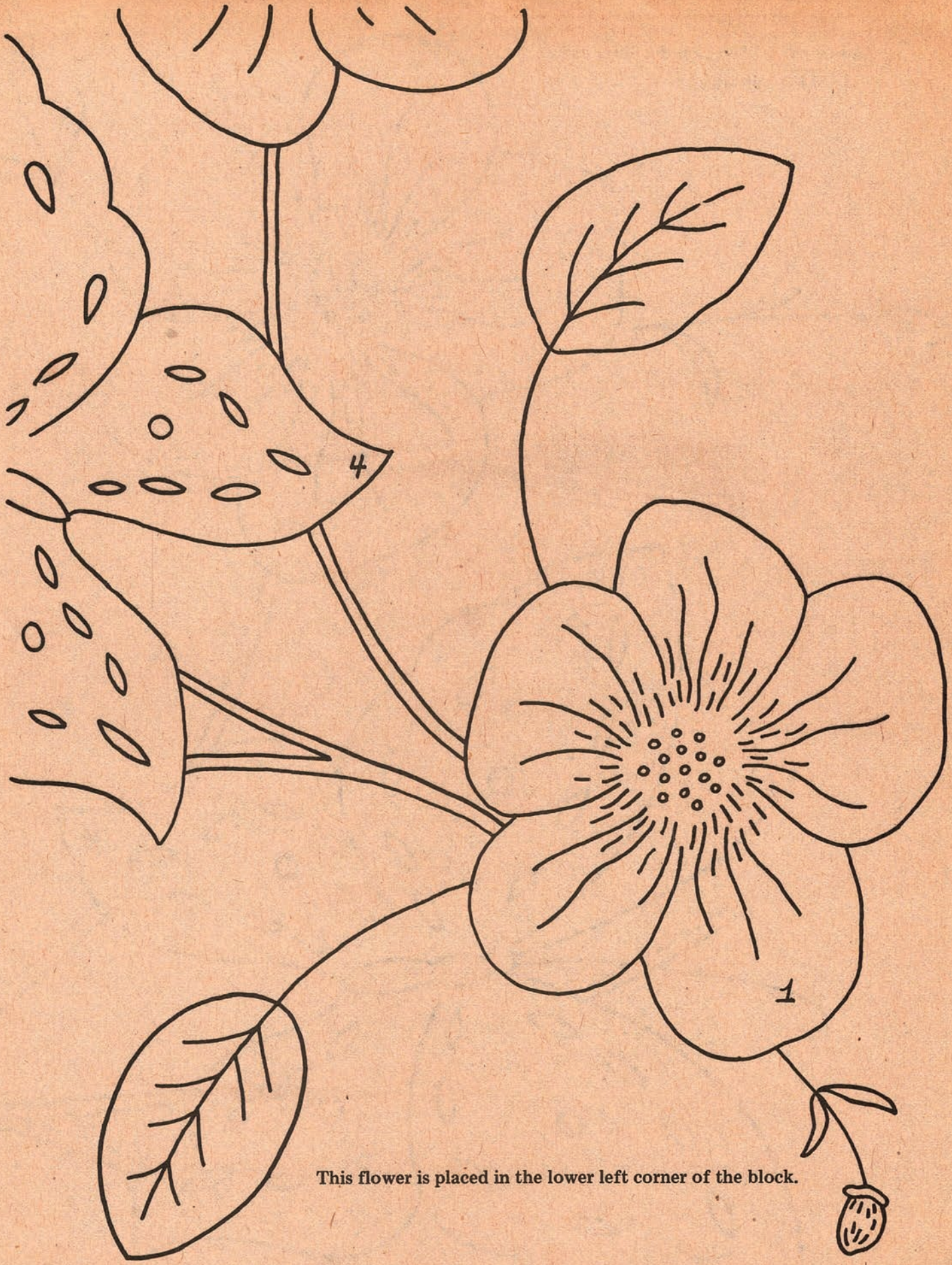


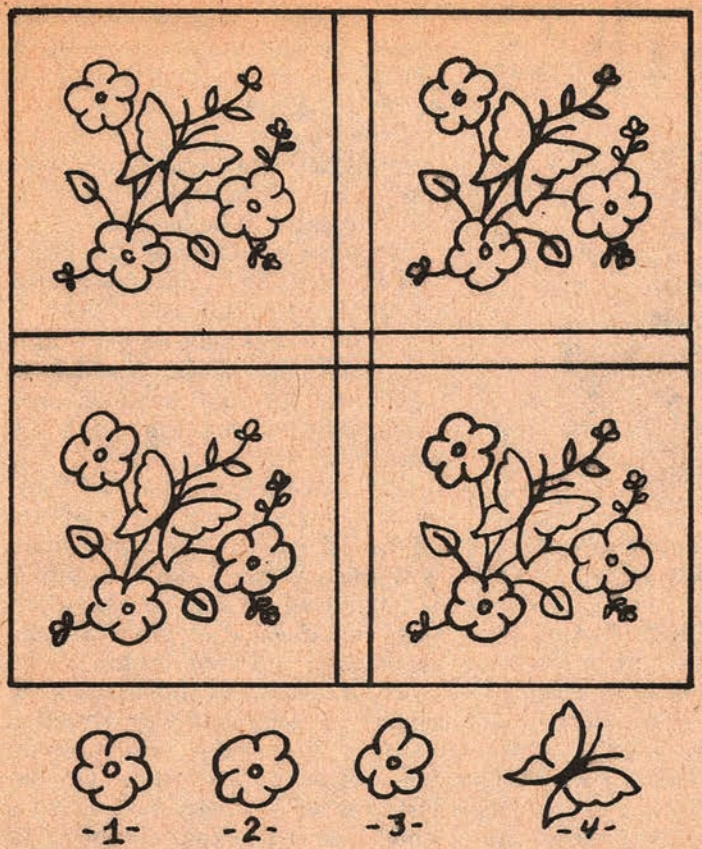
DIAGRAM OF THE QUILT

This flower is placed on the lower right wing of the butterfly.





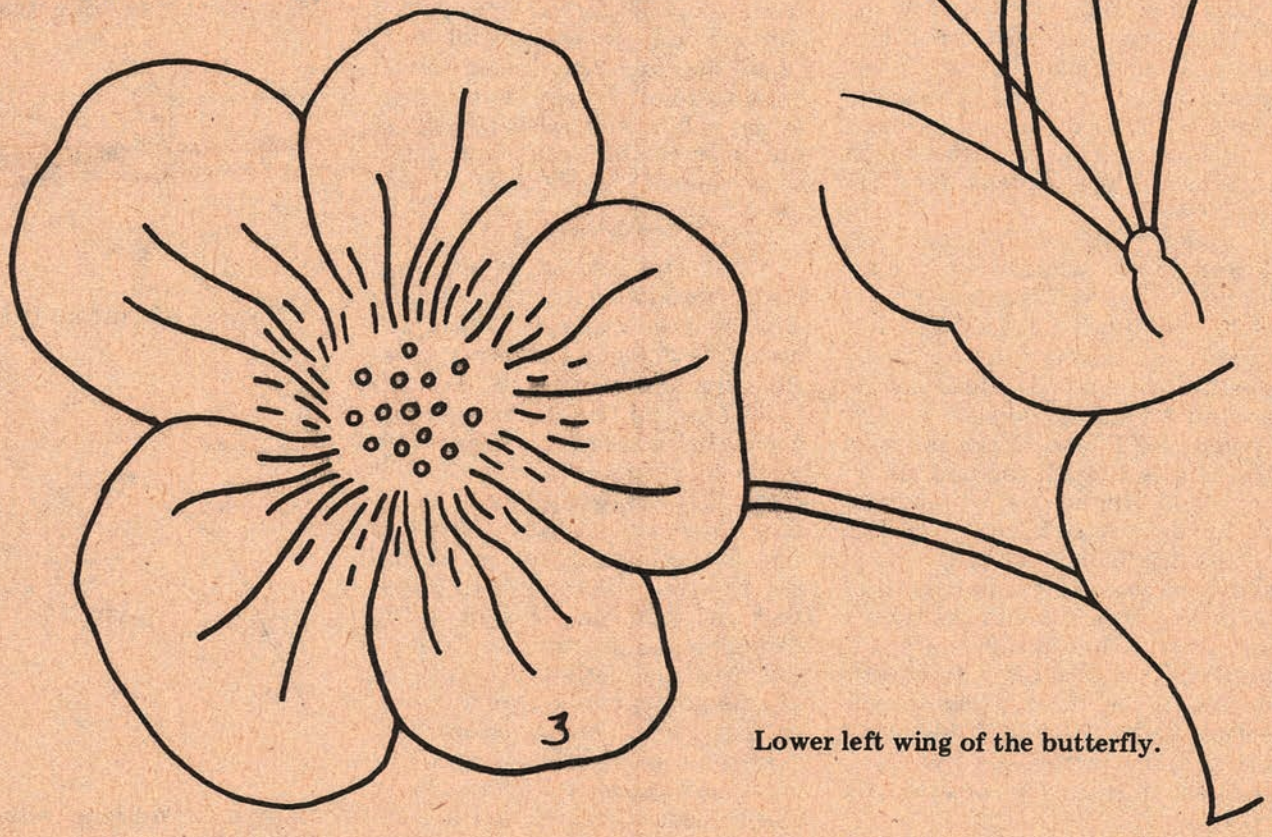
This flower is placed in the lower left corner of the block.



This bud points to the upper right corner of the block.

Left side of butterfly.

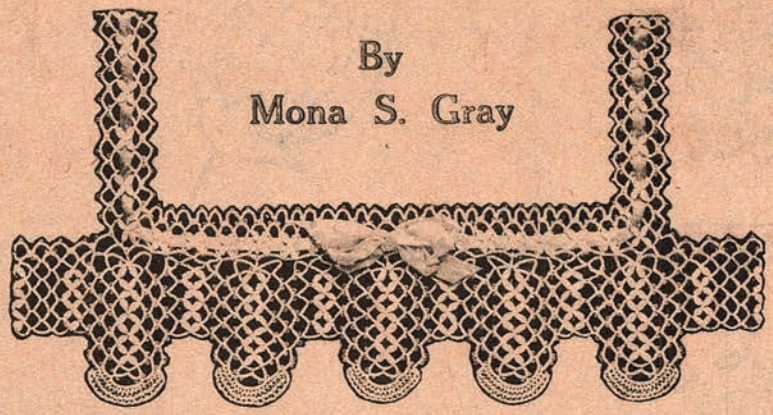
This flower is placed near the upper left corner of the block.



Lower left wing of the butterfly.

CLUNY TATTING

By
Mona S. Gray



This yoke makes a charming top for camisole or chemise.

This new development of tatting derives its name from the familiar bobbin lace, which it so successfully imitates. Hard-twisted crochet cotton is the material used, ranging from No.70, for the finest work, to No.15, for heavy edges for household linens, and the thread is continuous between shuttle and ball. A shuttle with a pin on one rib is useful to adjust the weaving. When working with fine thread, the joining may be either to a tiny picot left for it, or by looping the nearer thread around the chain.

There are two new terms: Petal - One section of a flower made by weaving. Twisted Threads - One d s, pass shuttle twice around ball thread (or more as the length requires), 1 d s. Chiefly used for headings.

WEAVING THE PETALS

See Fig.1. While only practising, make a ring for a finger-hold. Hold the ring between the left thumb and finger, ball thread outward. Pass the ball thread (A, A) around 2d and 3d fingers, back to thumb and finger, under and over the shuttle thread; forward (B, B) and wind around the 3d finger (around 4th, if not tight enough), letting the ball of thread hang as shown. Meanwhile keep the shuttle thread tightly under the thumb and finger. Then make 1 or ½ d s, preferable ½ (see C), with shuttle on outer ball thread, pass shuttle thread under the ball thread, near the d s, and across the two inner threads. It is now in position for weaving.

Begin the first stitch in weaving a petal of the Cluny flower, see Fig.2; pass shuttle (1) outward, under thread A, over thread B, under thread A; pass shuttle (2) inward, over thread A, under thread B, over thread A; these outward and inward movements of the shuttle make one stitch of the weaving. Twelve stitches form one petal. Narrow from the 10th stitch upward to form the point of petal, by pulling the weaving thread gently and firmly. Having formed the petal, hold the shuttle thread firmly under the thumbnail,, unwind the ball thread and pull it through the weaving until it is tight, then pull the shuttle thread tight to form the tip of the petal. If the ball thread twists in pulling, put a pin in the loop, pull tight, then remove pin. Make petals very close together.

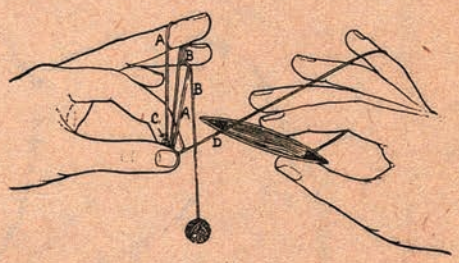
NOTES

Unless the thread is the very best, hard-twisted, the weaving will be uneven, and the thread will break in drawing up petals. Silk, fibre silk, and colored crochet cotton as shuttle thread for the flowers makes a pleasing variety, with white or ecru cotton for the ball thread. The weaving begins at the base of a petal. Adjust stitches at first by pulling slightly the two inner ball threads B and A, to insure that the ball thread slips easily through; and try it often during the weaving. Adjust by pin or shuttle-point; and by pulling outer and inner threads apart, this slips the weaving threads close and even, and gauges the width. Keep ball threads apart, the width needed to form the petal nicely. Have long weaving threads. Keep ball thread around fingers untwisted, that the petal may be drawn tightly. Weaving inward without turning the shuttle, keeps the thread even. After a little practice with the tension of the threads, very little adjusting will be needed.

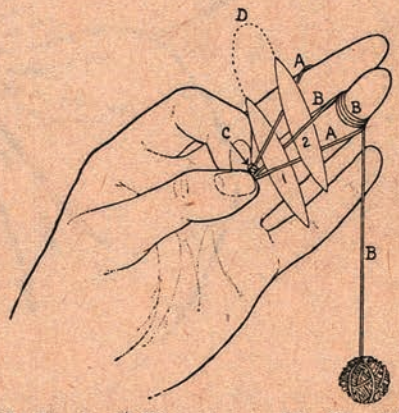
CHEMISE OR CAMISOLE TOP

Two balls of No.30 mercerized crochet cotton are used. Allow 6 yards shuttle thread to each unit and a joining section, ¾ yard to each unit of the heading, and three times their length for the outer rows.

The yoke is composed of flowers and chains only. The petals are all of 12 weaving stitches. Chain is the usual one, 5 d s, 3 p with 2 d s between, 5 d s, unless otherwise specified. Each unit is made separately, and includes the center row of flowers, three rows of chains on each side with rounded point at lower edge, and the joining section of four rows. On the last row of this section join to a unit; 5 each for front and back, to be joined by the underarm band. The heading - each unit of one flower, three chains, and one connecting chain - is joined, in making, to the lower part, and is continued in the shoulder bands, with one added row on one side. Outer rows are added, one around the



Position of Threads (Figure 1)



Method of Weaving with Shuttle-Thread (Figure 2)

neck and inner edge of the shoulder band, the others around the outer edges of the shoulder bands, and the upper edges of the underarm bands.

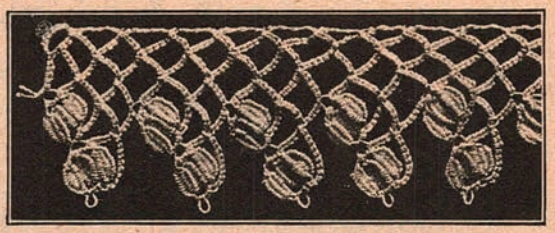
Begin in the middle of a unit, upper right petal, with thread continuous between shuttle and ball.
1ST ROW (down and up): Make a tiny p and 9 petals, unjoined. Chain 5 d s, p, 5 d s. Make 1 petal, join between the nearest pair of petals, 2 petals join next pair. Repeat; join the upper single petal to the tiny p at the beginning.
2ND ROW: Continue around. Chain 7 d s, p, 7 d s, join between first two petals. Chain, join between next two flowers. Repeat chain thrice, join last to tip of lowest flower. Repeat chain, join p of ch. Repeat chain, join petal. Four chains, joined between flowers. Chain 7 d s, p, 7 d s, join between upper petals.
3D ROW: Chain 15 d s, p, 7 d s, join p of upper ch; 4 chains joining mid-p's of last row.
CHAINS FOR POINT. 1ST ROW: 5 d s, 5 p 2 d s between, join and chain at mid-p; ch 11 p 2 d s between, join next chain; ch 5 p 2 d s between, 5 d s, join next chain. Four chains joining mid-p's. Chain 7 d s, p, 15 d s, join top.
4TH ROW (around): Chain 5 d s, tiny p, 5 d s, p, 7 d s, join p in ch of last row, 5 d s, tiny p. Five chains joining mid-p's, except the last, which joins 2d p of ch for point.
CHAINS FOR POINT 2D ROW: P, join next p, continue to the next to the last p.
3D ROW: Turn, 2 d s, join 1st p *, p, 1 d s, join next p; repeat to the end.
4TH ROW: Turn, 3 d s, join 1st p, * 2 d s, join next p; repeat. At the end, 4 d s, join next to last p of 1st row. Five chains joining mid-p's, except the last.
JOINING SECTION: P, 4 chs, of 7 d s, p, 7 d s, join mid-p's of last row. Chain 10 d s; 1 petal, join last p; 2 petals, join next p; 2 petals, join next p; 3 petals, turn and join between 4th and 5th petals; 2 petals, join between 2d and 3d petals; 2 petals, join the base of 1st petal. Chain 10 d s, p, 7 d s; 3 chs 7 d s, p, 7 d s.
NOTE: After the first unit, these four chains join chains of the unit previous, beginning at the second chain above the point; and a ch 7 d s joins the p at right upper corner of the unit.

Following the 3 chs above: tiny p, ch 7 d s, tiny p, 7 d s, tiny p, 7 d s, p, 7 d s, join 1st tiny p, 7 d s, join between upper petals, 7 d s, join 1st p at right, 7 d s, join p at left, 7 d s, tiny p, 7 d s, join next p, 5 d s, join p at end of unit; 5 d s, tiny p, 7 d s, tiny p, 5 d s, join tiny p, center of unit; close. This completes one unit and a joining section. Make ten, five each for front and back of the yoke, to be joined by the underarm bands.
UNDERARM BAND: Join with it the front and back of the yoke before making the border and shoulder bands. The band is of 1 row of chs, 3 flower rows with 4 ch rows between each, and 1 ch row. Omit the joining section of the left unit. Add to the last upper chain, p, 5 d s, join upper p of last row, 5 d s, tiny p, 7 d s, tiny p, 5 d s, join p at center and close.

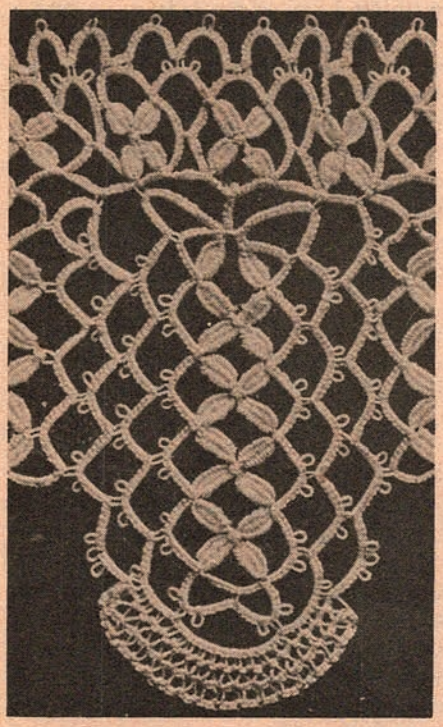
Begin the band by joining thread to upper left p of unit. Four chs of 7 d s, p, 7 d s, joining mid-p's, ch 10 d s. Six petals joined to chs, 7 d s, join; chain, p, 7 d s, join petals, 6 petals down, 10 d s. Then 4 rows of chs with chain at the top, 10 d s at the bottom.
BORDER ON NECK: Allow ¾-yard shuttle thread to each unit, from the 1st petal of a flower to the 1st petal of the next flower. Begin at right upper petal. Two petals, the last joining a tiny p at right of the center of a unit; ch 7 d s, p, 7 d s, join base of 1st petal. Chain, 3d petal, join between 1st and 2d petals; 4th petal, join next tiny p of unit left of center; ch 7 d s, p, 7 d s, join 3d petal; chain, p, turn, ch 7 d s, join last ch, 7 d s, join next tiny p on unit. After the first unit begin with the lower right petal. Repeat to the corner.
SHOULDER BAND: At the corner, over the center of the last unit, instead of the upper chain, ch 7 d s, p, 7 d s, and chain, at left. Turning the corner: Omit the upper joining chains. Turn the work to the right. Chain, 2 petals, ch 7 d s, join upper p of last border unit, 7 d s, join base of 1st petal, chain, 3d petal, join between 1st and 2d petals, 4th petal, ch 7 d s, p, 7 d s, join base of 3d petal. Repeat 8 times, turn corner, and continue the neck border to

Continued on page 25

A Dainty Edging in Pink and White (actual size)



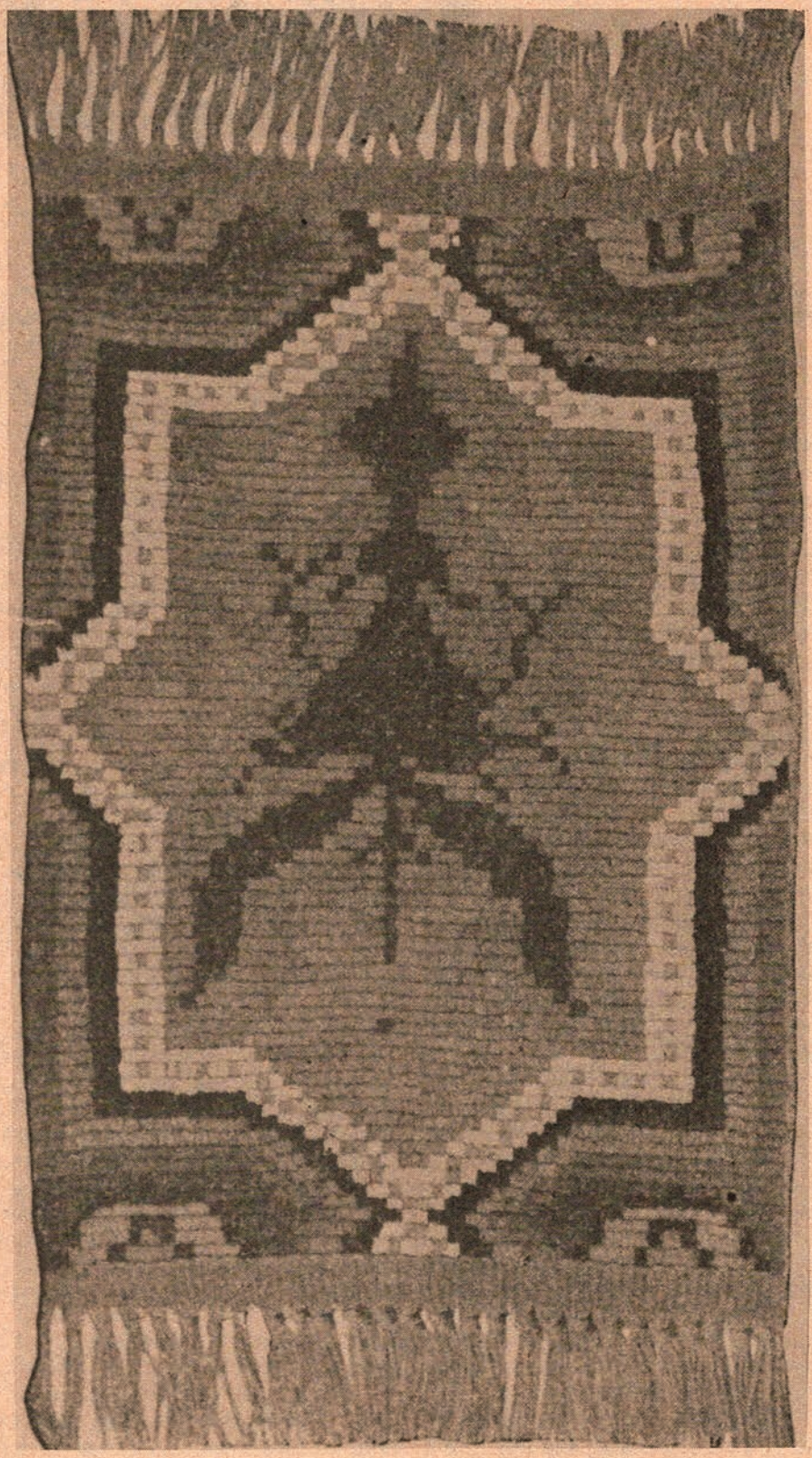
Wide Edging in a Novel Pattern (actual size)



A Section of the Chemise Top

Occidental Rugs

by Lucy B. Haven-Johnson



Handsome and durable rugs which resemble the products of the Oriental looms, which even a close observer does not recognize as "homemade" may be made by the needleworker.

They are especially designed to make use of the tiny odds and ends of woolen yarn which may be left after making scarfs, sweaters, or slippers. The foundation is heavy, firmly woven burlap, and the work done with a large darning needle.

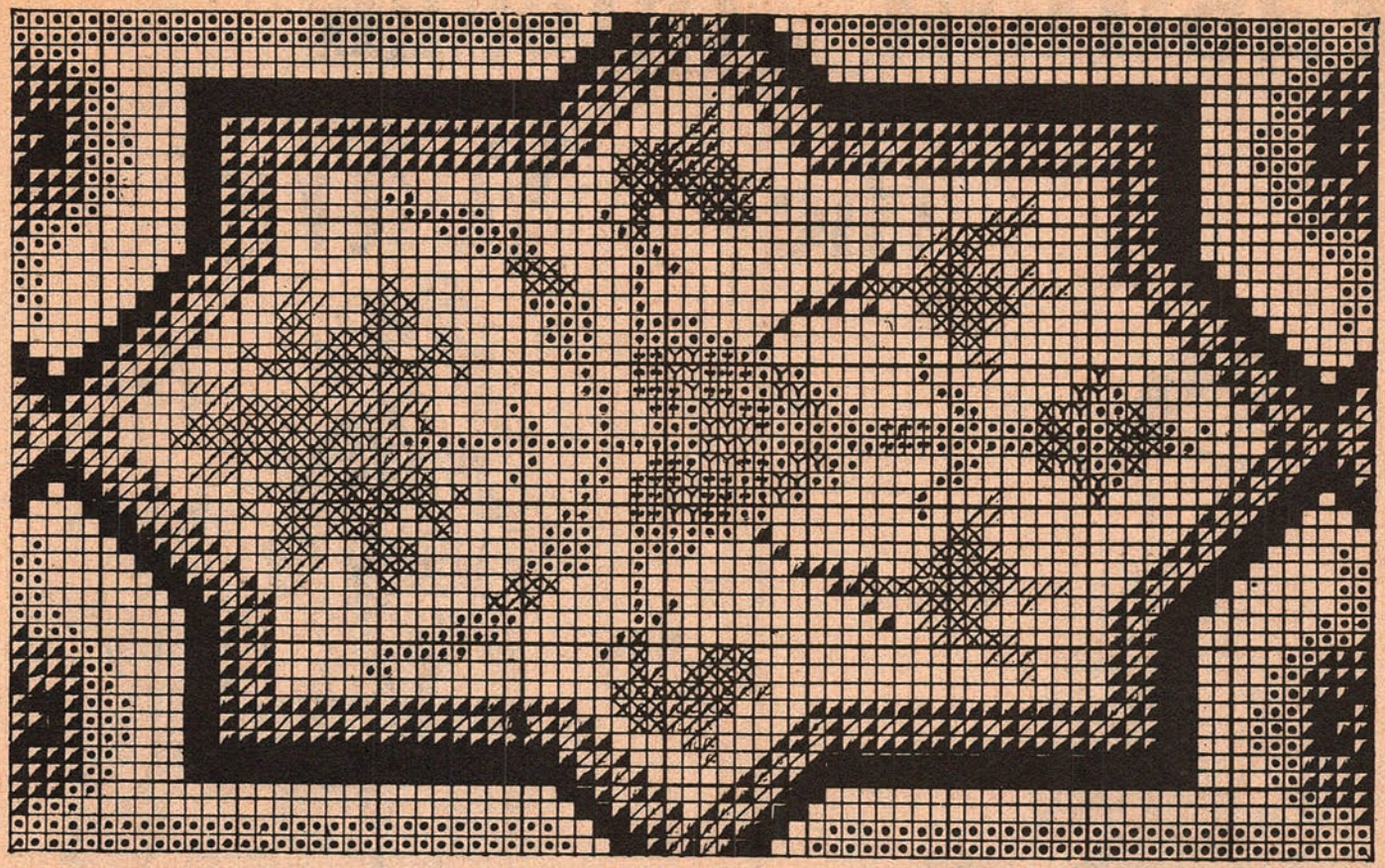
Work any cross-stitch pattern preferred over four threads of the burlap with yarn or cotton twine as near the colors wanted in rug as possible. As this is only the padding, the colors may be changed for the top.

Turn in a four-inch margin all around, baste to denim or canvas, leaving this canvas four inches longer at each end, stitch entirely around the edge on the sewing machine. Turn in the canvas ends and stitch so as to leave an inch and a half projection to stitch the rug fringe onto.

The rug is now very easy to finish and makes the easiest kind of pick-up work. Hold one end of the rug towards you, then with a darning needle threaded with coarse woolen yarn - if too fine, or raveled yarn, double it, - sew over and over in satin stitch, six stitches to each cross-stitch, commencing at the upper right-hand corner.

Cover all of the cross-stitches with satin stitch, press with hot flat irons under a wet cloth with a dry one laid over it and finish with a rug fringe. Rather subdued colors are preferable to light bright tones for a rug of this kind. After coloring cloth the weak dyes left will give just the soft shade of color, which is so desirable.

This is a fine way to use up old knitted or crocheted articles which have served their days of usefulness. The yarn can be raveled and dyed in any preferred colors, first carefully tying it in skeins or hanks, so that it will not become tangled. An old sweater will furnish an abundance of good material for making one of these rugs.



Black White Blue Red
Green Yellow Pink Tan

DIAGRAM SHOWING ARRANGEMENT OF COLORS

continued from page 23

the next corner. Finish the shoulder bands with a row of chains on the other side. Then on both sides of the shoulder bands, and around the neck, outer rows of chs 7 d s, p, 7 d s, joined alternately to a mid-p; and to the 3 p's with 1 d s between. At corners 3 d s between last joining to the yoke and first joining to the shoulder band.

PINK AND WHITE EDGING

This dainty edging is made of No.70 crochet cotton, pink on the shuttle for the flowers, white on the ball. Begin at top of the chain, left side of the flower. Make a single knot, tiny p, * 7 d s; turn, 2 petals, join 2d petal to tiny p. Twisted threads ½-inch. Third petal, join between the other petals, 4th petal.

SCALLOPS: Turn, ch, 3 d s, 5 p 2 d s between, 3 d s, join base of 1st petal. Turn, 4 d s, join 1st p; 1 d s, p, 1 d s, join 2d p, 2 d s, join 3d p, 1 d s, p, 1 d s, join 4th p, 2 d s, join 5th p, 4 d s, join end of scallop and 4th petal; 7 d s, join twisted cords and base of 3d petal. Twisted cords 3/8-inch.

SCALLOPS BETWEEN UNITS: Seven d s, join tip of 4th petal, 5 d s, p, 5 d s, tiny p, 7 d s, join twisted threads and repeat twisted threads. Repeat from *. Join 1st 7 d s to tiny p of scallop.

WIDE EDGING

Of No.70 crochet cotton. Make p's small on the flowers, the others tiny. Begin at the left, lower end of chain first joined by the upper flower.

1ST ROW: Single knot, tiny p, 10 d s, p, 5 d s, p.

2D ROW: 5 d s, join 2d p, 5 d s, p, 5 d s, join 1st p; * 2 petals, join 2d petal to base of 1st petal; 1 petal.

3D ROW: Turn, 1 d s, p, 1 d s, join between first two petals; 5 d s, p, 5 d s, join center of last chain; 5 d s, p, 5 d s, join center of upper chain. Twisted threads 3/8-inch across the top.

4TH ROW: Turn, 5 d s, join center of last chain, 5 d s, p, 5 d s, join net chain; 5 d s, p, 5 d s, join p of flower; 2 petals, join 2d petal to p of upper flower, 1 petal.

5TH ROW: Turn, 1 d s, p, 1 d s, join between first two petals; 10 d s, join last chain; 5 d s, p, 5 d s, join next chain; 5 d s, p, 5 d s, join end of twisted threads.

6TH ROW: Repeat twisted threads, turn, 5 d s, join last chain, 5 d s, p, 5 d s, join center of next chain. This completes one unit to the second upper flower. Repeat from * in the 2d row.

Fashion through the Years

1880

1916

1918

1924

1927

1924

Uniforms & Utility Clothing

1928

" " ? " " ? " " ?
Query & Quote "

I am trying to find where I can buy the 6 and 8 strand thread needed to do candlewicking. This form of embroidery is quick, and the modern Miss would enjoy it. When I was a girl, it was popular, but I did not ever do any. I know the thread comes in a cone, and have read that only white is available now. No one in any of the needlecraft stores knew what I was talking about when I asked if they could supply me with candlewicking thread and/or instructions. There is a chapter devoted to the art of candlewicking in Woman's Day Book of American Needlework by Rose Wilder Lane.

I will be watching for this information.

I got my first copy of your magazine a few days ago, and enjoyed it very much.

Mrs. Alice Garrett, 2850 Westover Rd., Shreveport, La. 71108

As I have helped many of you in your search for old, out of print patterns, I am writing my first letter, asking for help from you. I have the cover of Clark's J & P Coats book No. 269, and the picture (page 13) of the bedspread pattern I want to make. I need a Xerox copy of pages 5, 6, 11, and 12 to complete the book. I will gladly pay for these copies, or the book, if you can help me. I am not a collector, but dearly love to make doilies, pillowcases, etc., from these old 10c books. If anyone has any others (10c or 25c) they no longer want, or Workbaskets prior to 1965, please write, and I will answer all.

Mrs. Estelle Green, 2581 St. Paul St., Indianapolis, In. 46203

I would greatly appreciate information about where to find Star Book No. 192, His and Her Doll Clothes, size 11" and 12". Please write first. I only need one.

Anne Lindh, 33 Laurence St., East Rockaway, N.Y. 11518

I would like a pattern of soldiers and drummer boy to use in making a youth bed quilt for my great-grandson. I plan to make it in red, white, and blue for the Bicentennial. Can someone help with this design?

Esther M. Cosey, 16 West Woodcrest Ave., Maple Shade, N.J. 08052

Does any reader know of a book or booklet which is a step-by-step lesson plan on crewel, and not just an explanation of different stitches? I look forward to hearing from anyone who can help me.

Phyllis R. Schultz, 87 Westfield Dr., N. Attleboro, Mass. 02760

I would like to find a Cluny Lace tablecloth design.

Mrs. Emma Dye, 9015 Lackland Rd., Overland, Mo. 63114

I have a need with which I hope other readers may help me. My hobby-avocation is painting china and porcelain. I have access to various sizes of doll parts, both baby and older dolls. I do not have a pattern for the body of these dolls. I need one which is flexible in size. I also need patterns for clothes to fit the dolls when finished. I am willing to pay a reasonable price for these patterns. Write first, please, with the description.

Carolyn N. Elliot, 16026 SE Lk., Moneysmith, Auburn, Wa. 98002

I am particularly interested in finding old dress patterns, possibly pre-1900. Copies would be fine and I am willing to pay for either. I think it would be very interesting to make one up. I want sizes close to 8 or 10, but I could alter another size. Also I would like to find a book that would tell me about fabrics, for instance when particular fabrics and fibers came into use. I would like to make medieval clothing as authentic as possible.

Mary Zorko, Rt.2, Sheridan, Ore. 97378

Does anyone know how to construct a Victorian blouse? They were high-collared, lacy and blouson, tucked in high-waisted skirts. I would also be interested in old dress patterns.

Two books by Janet Arnold may interest some readers in costuming. Patterns of Fashion 1, c. 1660-1860, published by Drama Book Specialists, and Patterns Of Fashion, c. 1860-1940, published by Wace and Co. Ltd., England.

Catena Lemonakis, 1618 Dundalk Ave., Baltimore, Md. 21222

In the American Wing of the Metropolitan Museum of Art in New York, they have a carpet made by Zeruch Higley Guernsey of Vermont in the 1830's with the help of two Potawatomi Indian boys. I have seen a picture of it. It is worked in Tambour, and looks beautiful. Maybe there are some of our older needleworkers who can explain Tambour to those of us who are late starters eager to learn the old methods and make them new again.

Mrs. A. Leighton, Harding Rd., Gorham, Maine 04038

Regarding the letter from Mrs. Dolores McKernan, March 1976 issue, Query and Quote, I have found three long dresses to crochet. See McCall's "How To Crochet It", Spring, 1975, pages 58 and 59, also Good Housekeeping Needlecraft, Spring-Summer, 1975 pages 58 and 59.

I am interested in filet crochet, tatting and baby things to crochet. I would appreciate any information on patterns.

Mrs. Kathy Duhon, Rt. 1, Box 145G, Duson, La. 70529

We are considering writing a small instruction book on Battenberg Lace and reprinting some 50 old patterns for hankies, doilies, collars and trims. Before doing so, we like to get a feeling of how many people would really be interested in this lace technique. We are in the process of publishing 12 bobbin lace patterns which should be ready by July. If anyone is interested in these, send 25c for list of patterns.

Kaethe Kliot, Some Place 2990 Adeline St., Berkeley, Ca. 94703

Baby's One-Piece Knitted Coat with Hood To Match

By BLANCHE KENDALL-JOB

MATERIALS: Two and one-half ounces of white saxony, three-fold, one ball of silk-finished perle crochet cotton medium size, for the crocheted edge and cord, a crochet hook of suitable size to carry the thread easily, and two bone knitting needles, No.8.

Cast on 92 stitches for bottom of back.

1, 2. Knit plain.

3. Knit 1, *over, narrow, repeat from * to last stitch, knit 1.

4, 5, 6. Knit plain.

7. Knit 2, purl to last 2 stitches, knit 2.

8. Knit plain.

9. Like 7th row.

10, 11, 12. Knit plain.

Repeat from 3d row six times.

Now continue repeating 7th and 8th rows, alternately, but increasing at each end of the needle in every plain row - on the inside of the knitted edge of 2 stitches until there are 106 stitches on the needle. At the end of the next 2 rows cast on 27 stitches for sleeves, making 160 stitches in all. On these continue until the work measures twelve inches from bottom of back, repeating the 7th and 8th rows as before, save that at beginning of each purled row you work thus: Knit 2, over, narrow, and at end of row, having purled to the last 4 stitches, narrow, over, knit 2. This makes the spaces at the wrist through which the cord is run. Finish with a plain row. Returning, work as follows for the neck:

1. Knit 2, over, narrow, purl 65, knit 10, narrow, knit 10, purl 65, narrow, over, knit 2.

2. Knit plain.

3. Knit 2, over, narrow, purl 65, knit 1, (over, narrow) 10 times, and continue the row, knitting the last 69 stitches as in 1st row.

4. Knit plain.

5. Like 1st row, only knit 21 after the 65 purled stitches.

Knit 73, bind off 13 stitches for back of neck, knit 73.

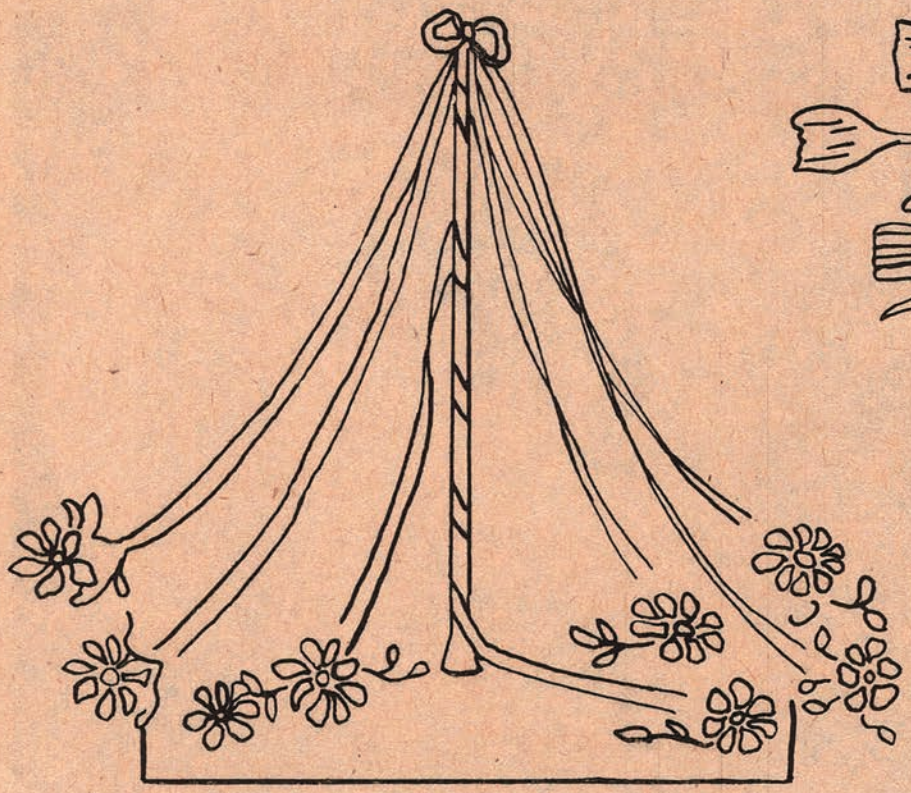
Leaving the first 73 stitches on a spare needle or other convenient stitch-holder, continue to knit on the last 73 stitches, working the edge of the purled row as before, and decreasing at the neck end, inside the 4 stitches of the openwork pattern, in every plain row, until but 69 stitches remain. Then increase at the same end of needle every plain row until you have 83 stitches all together. This shapes side and front of neck opening.

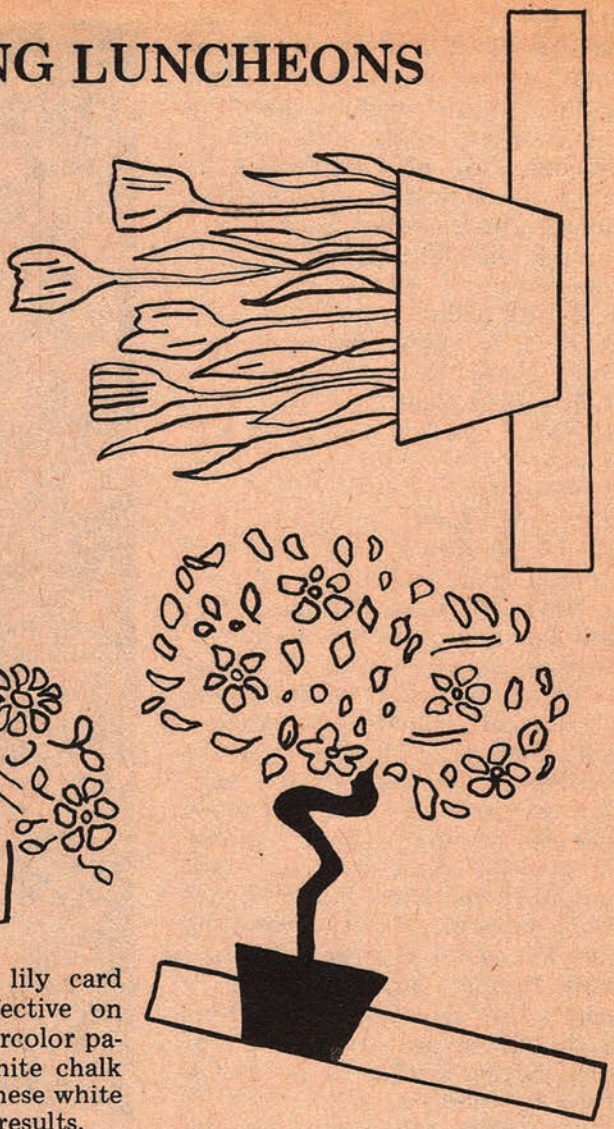
Bind off 27 stitches for sleeve at the beginning of each of next 2 rows, and continue working on the remaining 56 stitches, decreasing at the sleeve end every plain row until 50 stitches remain, continuing the openwork edge on the purled row for the front, but at the edge toward the sleeve simply knit 2 plain.

Work 4 more rows in same way, but without decreasing; then repeat from 3d to 12th row of the bottom of coat six times, work 3d, 4th and 5th rows, and bind off. On the other 73 stitches work the second front to correspond with the first.

Continued on page 31

PLACE CARDS FOR SPRING LUNCHEONS





The place card is a gracious way to place guests without the crude "Mrs. Jones, you sit at that place" type of disposing of diners. Each guest searches for her card. In this way a hostess has the placing entirely in her own hands and can arrange friends in the most congenial way and in order to produce the most sociable results.

Place cards can be bought and they can be drawn and cut out by anyone who is clever enough to follow simple directions. The latter method is less expensive by far and proves fascinating work.

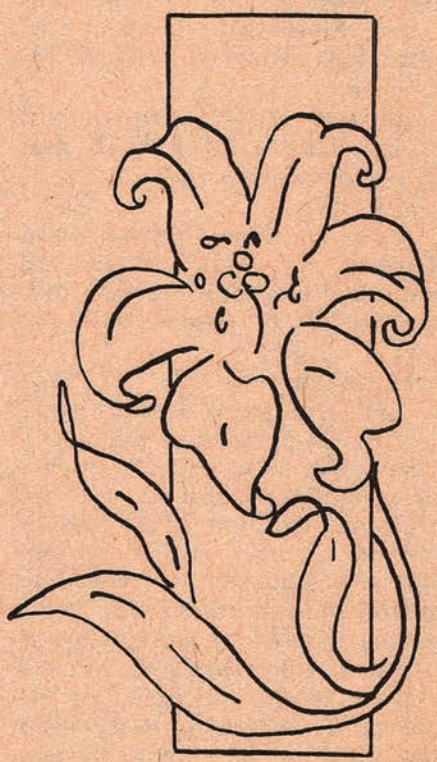
A carbon paper placed between this sheet and watercolor paper, bristol board or regular cards is the quickest means of transferring the designs. All hint of spring and have been drawn so that any floral decoration which may be in the center of the table can be carried out in the cards.

Are you planning a luncheon in which Easter lilies will be the main decoration? For any of the luncheons given after Easter, to entertain bridal parties? Bank the center with lilies either in flat baskets or low dishes. From this stretch green or white ribbons out to the plates. Use the Easter lily card here offered. It is effective on green cardboard or watercolor paper, the lily done in white chalk with yellow centers. Chinese white paint will also give good results.

The little pot of tulips is very simple. Trace and color the leaves with green crayons or watercolors and the blossoms in any color that you have used in your decorations, red, yellow, pink or combinations being equally good.

The decorative tree or azalea is a pretty hint of spring. Make the leaves dark green, the flowerpot green and the flowers pink or deep red. The stem can be greenish brown or dark green. Write the name of the guest on the oblong piece at the side. For a May-day luncheon use the maypole. It is cut out afterward in the conical shape and can be made to stand up by pasting a strip of cardboard on the back and bending it so as to form a stand. These cards give a delightful decoration, especially if a satin-wrapped maypole with radiating ribbons be the centerpiece.

Contributed by Mrs. Robert W. Scharf



continued from page 29

To make up the coat, after pressing carefully with a damp cloth and hot iron, sew up the sleeves and side seams. With the pink thread, which may be crochet silk, if preferred, or pink saxony, work a row of doubles evenly all around the edge of coat and bottom of sleeves. Crochet a loose chain, using the thread double, of sufficient length to thread through the holes around the neck, beginning at the waistline, leaving eight or nine inches to tie. Make a similar chain to thread through the holes at the wrists, and finish the ends of each chain with a small tassel made of the white wool, tied with the pink thread.

For the bonnet three-fourths ounce of white saxony will be needed, with a little of the pink thread, two No.8 bone knitting needles and a crochet hook of medium size.

Cast on 27 stitches.

1. Knit plain.
2. Purl.

Repeat these 2 rows until you have completed four inches, ending with a purled row. Break off the wool.

Starting at the bottom edge, and holding the work with the right side toward you, pick up 27 stitches along the side, knit the 27 stitches at the top off on the same needle, and pick up 27 stitches along the other side. There should now be 87 stitches on the needle. Knit 2 rows plain, then repeat from 3d to 12th row of back of coat four times, repeat again the 3d row, and knit 2 rows plain; bind off.

For the neck: With the right side of work toward you, pick up 72 stitches along the bottom of the bonnet, work 2 rows plain, then repeat 3d row of back; knit 2 more rows plain and bind off.

After pressing the work carefully, work a row of doubles all around the edge of bonnet, using the pink thread. Make a chain, as directed, long enough to thread through the holes around the neck, and tie, and finish the ends of the chain with tassels to match those used on the coat.

Either coat or bonnet may be easily enlarged to any required size, and the pattern is one that is quickly knitted.

JONQUIL SPRAY

(for Scarf or Centerpiece)

A centerpiece or scarf is very charming when worked in the jonquil pattern. The embroidery may be done in white, or the natural colors. The flowers and leaves are worked solid, with the stems in the outline stitch. Single flowers may be scattered between the sprays with good effect. Mercerized cotton No. 25, or filofloss should be used.

FRUIT & FLOWER GARNITURES

Poppies Made of Mousseline De Soie

THE POPPY

Poppies may be red, white or pink, as one chooses, and made of different materials. The red poppies are prettiest made of a bright red messaline satin of soft texture, while mousseline de soie is charming for the pink and white varieties; stamens, stems, and foliage are such as are used for artificial flowers.

First cut petals, folding goods right side in, and have fold come across the curved top. These petals should be three inches long by three and one-half inches wide, shaped like Fig. 1. Fold right side in and stitch around the edge, either by hand or on the sewing machine. After stitching all the petals, turn right side out and press smooth with a warm iron. Then run stitches across the straight edge and draw up tightly (Fig. 2). Join four petals together,

Fig. 1.

Poppy Petal

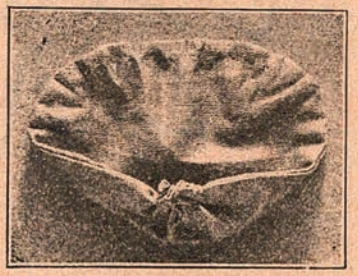


Fig. 2.

place around stamens and fasten close.

Poppy petals are much more realistic if the edges are crimped. This is done by running a silk thread around the outside edge of each petal. Draw up tightly and put a rather warm iron upon them. Then take out the silk thread and the crimp will remain.

For the buds, just fold goods upon the straight edge, crimp like the petals, gather at the bottom, and sew to the bulb of the bud. These strips can be about one inch wide, folded and about four inches long.

The beautiful poppy shown is made of pale rose mousseline de soie with markings of black on the center of each petal. Cut the petals the same size as the ones for the red poppy, or larger, if desired. For the markings cut bits of black silk like Fig. 3, then cut a

Fig. 3

large shape (Fig. 4) from a dark

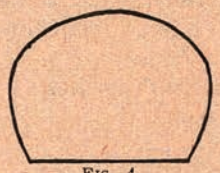


Fig. 4

bright pink silk, and with a bit of glue paste the black silk on the pink as in Fig. 5. Place one of

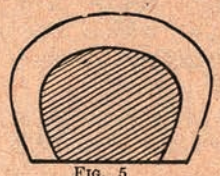


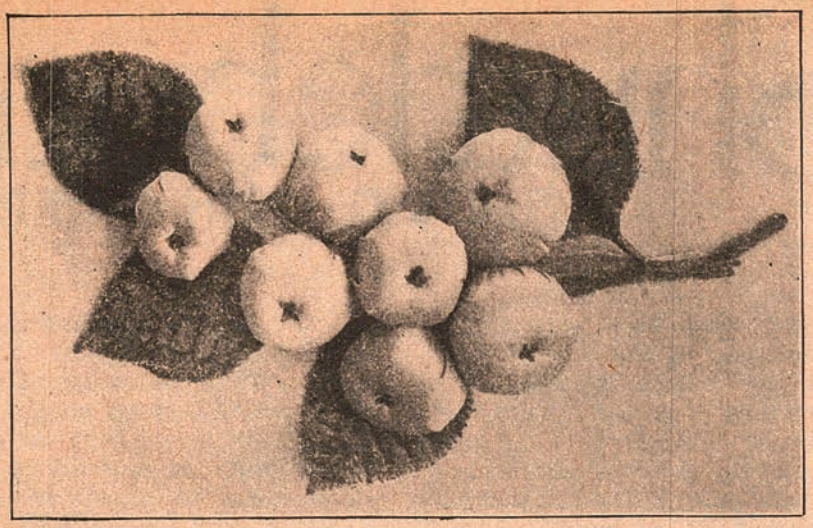
Fig. 5

these in the center of each petal between the two pieces of mousseline, before the petal is gathered, and let the stitches catch the silk marking to hold it in place.

Use only yellow centers for pink and white poppies.

APPLES

Cut a circular piece of goods the desired shade three inches in diameter, run around the edge or overcast the edge. Roll up a piece of cotton about the size of a small apple and fasten to a green-covered wire long enough for a stem. One could place cotton in center



Silk Apples

of wire and bend it around the cotton and twist the two pieces together to hold cotton firmly.

Place the cótton end into the silk that has been overcasted, draw it up firmly and fasten near the wire, if there is not enough cotton to make it plump crowd in enough with point of shears.

After fastening bring the needle through the center of the apple and punch a hole with the shears deep enough to stick a clove into it, sew over the clove between the prongs and draw tightly to make the apple dented in. This is for the dark spot that is upon all apples.

Cut a narrow strip of goods, turn down one edge and wind stem over and over. After the apples are made one may arrange them in clusters with artificial leaves, or the leaves may be cut from goods to match, cut the shape of an apple leaf. Place right sides together and run fine stitches around the edge, leaving a space at the stem to turn right side out. Then press and run two rows of stitches through the center vein wide enough to allow the stem wire to pass into the end of leaf, fasten at the end of leaf. Then push the leaf up on the wire, so that it gathers a little, and fasten at the stem. It is well to cut the leaves plenty large.

If one can use watercolors, the apples are beautifully realistic made of white satin and painted to look like the real ones.

CHRYSANTHEMUMS

First roll up some white cotton into a small ball, the size of a marble, and fasten to a green-covered wire after forming a loop in one end. Fasten firmly to the loop end. Take a square of greenish yellow silk and cover over this, bringing down to wire, wind and fasten as in Fig. 6.

Fig. 6.

Center of Chrysanthemum

Get satin ribbon, very narrow, and cut twelve lengths six inches long, fold over, the satin side out, begin at the folded end and shir through the center (see Fig. 7),

Fig. 7.

Chrysanthemum Petal Ready to be Drawn Up

and draw up to make them as crinkly as desired. Then cut twelve more pieces fourteen inches long and gather the same way. Then fourteen pieces sixteen inches long and gather the same way.

Take the twelve-inch lengths, after shirring, and sew them round and round Fig. 6, until all are put on, and so the center will show. Then sew all of the fourteen-inch pieces on. Then the sixteen-inch pieces. For the foliage get the leaves that are sold for paper flowers.

After the chrysanthemum is finished, cover stem close up to the flower and twist down the stem with a strip of green silk cut upon bias, one and one-quarter inches wide. Be sure to turn one side in, so there will be no frayed edge. After winding down, fasten at the end with a few buttonhole-stitches.

A Spray of Chrysanthemums

Shuttlebutt

TATTING WITH MYRTLE

TATTED NECK CHAIN

*1ST ROW: * Ring (r) of 6 double stitches (d s), 1 picot (p), 6 d s, close. Chain (ch) 9 d s, join to p in ring * and repeat from * to * until chain is the desired length.*

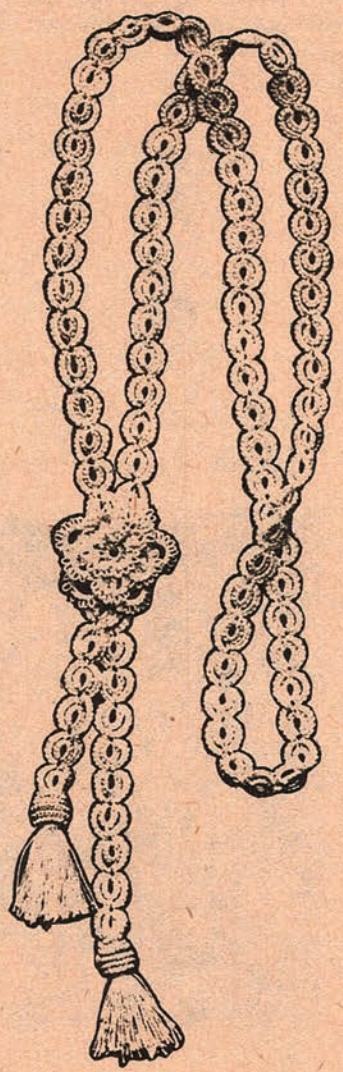
*2ND ROW: (Other side of chain) Chain 8 d s, join to p between first and second rings, * ch 8 d s, join to next p *, repeat from * to * to end of chain.*

ROSE OR SLIDE—1ST ROW: Ring of 10 p separated by 1 d s, close. Join thread to first picot. Five petals made as follows: Chain 5 d s, 15 p separated by 1 d s, 5 d s, joining to every other p of ring and with first picot joined to the last picot of preceding petal.

2ND ROW: Join to first empty picot in ring. Five petals as follows: Chain 4 d s, 10 p separated by 1 d s, 4 d s, joining to every empty p of ring. Carry thread and join to first picot used for first row of petals.

3RD ROW: Five petals as follows: Chain 5 p separated by 1 d s, joining to same picots used in first row of petals. Cut threads and tie. Sew tape on back to complete slide.

TASSEL: Save out enough thread to make a thick tassel, then join ball and shuttle threads. Wind up shuttle thread until knot is close to shuttle. Hold an inch-wide card against side of shuttle and wind the thread, which was saved out around both card and shuttle. When tassel is the desired thickness push shuttle through and remove card. Shuttle and ball thread will be through all the loops, place knot of this directly under threads of tassel and tie firmly. Tie another thread around the whole tassel three-sixteenth inch from top. Make a chain four inches long, having stitches tight and close together. Fasten tassel to card with needle and thread. Wind chain as tightly as possible around head of tassel forming a ball and pass ball and shuttle threads around opposite sides of tassel and tie firmly. Cut loops at lower end.



This tatted neck chain was illustrated in a popular ladies' magazine in 1915. It is tatted with No.30 white crochet cotton, but would look lovely in a color to match your outfit. It is very simple, and easy to tat, and would be a nice project for our beginners. I receive letters from readers who are trying to learn tatting from printed instructions, and are having difficulty. Tatting is really very simple, once you learn to make the first stitch. I will try to help you with a few hints.

Place your shuttle thread around your left hand, and hold it between your thumb and first finger. Tie a single knot, then give your shuttle a little jerk, causing a loop to form on top of the thread. Ease the loop to between the thumb and finger. This is the first half of the double stitch. The other half is made in reverse, but until you have learned, you may practice with the same stitch. Edna Lewis of Alhambra, California, who has taught tatting, says a seventh grade girl gave her this key to tatting, "If the stitch sits on the thread, it is right; if it hangs on the thread, it is wrong."

I am often asked which thread to draw through a picot, when directions say "draw through next picot". When tatting with 2 threads, I draw the thread through that is nearest the picot. If I am tatting around a ring, it is the shuttle thread. If I am tatting chains onto a medallion, with the chains facing out, I draw the ball thread through. It doesn't make a lot of difference in the result, so use whichever thread is easiest for you. I seldom use 2 shuttles. If I want to make a ring on a chain, facing out, I use the same shuttle. (I presume the correct way would be to use a second shuttle, but one would hardly notice the difference.)

Patricia George of Cedars, Pa. is having trouble with her shuttle

thread twisting, and eventually fraying, when a series of chains are made. If your shuttle is tight at the ends, you may hold it upright and let it unwind every few stitches. Or your trouble may be in the kind of thread you are using. If it is a soft twist, this often happens.

Mrs. Dora Young, the editor of the book "Knotless Tatting Designs", will visit me soon. She is bringing her shuttles, and will show me how she unravels a ring. One of our readers wrote that she loosens the last stitch, and proceeds from there. Mrs. Young demonstrated tatting on the New England Network television last spring. I hope some of you were able to hear her. I am sorry that those channels do not come in here.

I am receiving some new designs in tatted-trimmed stationery. The tatted baskets of flowers is a favorite. Frances McElwain's stationery is unique, in that it has the little Dutch girl in dainty printed cloth (red, white & blue), with a tatted bouquet, and tatted flowers in the pathway.

[Dianne Osadzinski, 205 - D Emerson Court, Bloomingdale, Ill. 60108], who recently learned to tat from her grandmother, is interested in patterns of tatted edgings, baby blankets, and yokes for clothing. She says that her grandmother does her designs from memory, which doesn't help much. She, like others, has little luck looking in local craft stores.

Evelyn Elquist, of Sister Bay, Wisconsin, says the Number 3 thread is available from [The D.M.C. Corporation, 107 Trumbull St., Elizabeth, New Jersey 07206]. She adds that it is also carried in some of the Merribee stores.

Florence Lowe of Washington, New Jersey, is tatting a card table cover, with coarse thread. She is having difficulty with the rings not drawing down tight. I think she might be tatting too tightly. This is easy to do, especially with coarse thread. Slightly looser stitches (especially the last one) will help.

Edna Schmidt of Rochester, N.Y. has a collection of 150 tatting shuttles, mounted on a wall banner. She has some very old ones, and some interesting ones from foreign countries. Shuttle collecting is a nice hobby. I am wondering how many of our readers are collecting them. I know of a few others who do. I, too, have a small collection. Five of mine are quite old, but none of mine are ornate.

Gaye Mall of Clay Center, Kansas is tatting her second bouquet. (July 1975 O.T.N.) She is having trouble finding the right size wire for the stems.

I believe some of you have the book "Tatting, by Elgiva Nicholls". She has now published a new book, "Tatting Techniques". I believe the title explains it quite well. It has few designs, but is the most informative book on the techniques of tatting that I have seen. It describes fully, many unfamiliar stitches, and shows unique arrangements and new ways of using tatted designs. Her new method of cutting a row of picots and fluffing them out, gives a distinct new look in tatting (cover picture). Her book has a hard cover, with 119 pages. It is priced at $9.95, plus 75c parcel post, handling fee and insurance. It can be purchased from [Barbara Bannister's Book Store, Alanson, Michigan 49706]. She has also a new stock of the "Waller" book, which has been a favorite. The new price for this book (mailed and insured) is $10.70 also.

Keep the shuttles flying, and keep the letters coming.

Happy Tatting,
Myrtle

A Lesson in Tatting

By ANNA C. STERLING

She was just a beginner at tatting,
That dear little daughter of mine,
And auntie had brought her a pattern,
Perfect and daintily fine.
Shuttle and thread were all ready,
Workbox stood handily by,
And to copy that wonderful sample
Small hands were eager to try.

There was silence for more than a minute,
Measured by grandfather's clock,
And in its snug nook by the window
Her chair had forgotten to rock.
Puckered her brow with the puzzle,
Poised was her shuttle in air,
As my wee daughter studied her pattern
Closely, with scrupulous care.

A sigh, and the problem was ended.
"It's lovely as lovely can be;
But I think I will keep it to look at,
Until I grow up to it, see?
'Cause, you know, when upstairs I am climbing
I take just one step at a time,
That's the way when we're learning to do things,"
Explained my wise daughter, aged nine.

And I smiled as I thought that the lesson
Is one we should all understand,
One step at a time on life's stairway,
One duty, one task, next at hand,
Lead up to the goal where perfection
Shall crown all endeavors in one,
As we stand on the heights with the victors,
And the beautiful pattern is done.

DECORATED JAUNTING HATS

Jaunting hats are the most comfortable and attractive "fad" that can descend upon a summer colony and fortunate is the church, club, or gift shop that starts the "craze".

A small initial investment will stock you with one hundred or so of the familiar Japanese straw hats which can frequently be bought for under a dollar. You can buy the raffia in colors or in its natural state and dye it yourself. A few cents' worth of raffia will trim the most elaborate hat. Simply trimmed models sell readily, but the more elaborate command a higher price.

The raffia flowers for trimming may be made in the hand and sewed to the hat (as shown on one of our models), or the raffia may be sewed directly on the hat, as illustrated by the other two. The raffia is threaded in a raffia needle (or short darning needle with a large eye) and an "over-and-over" stitch is used. You can make up designs as you go along, or copy some embroidery pattern.

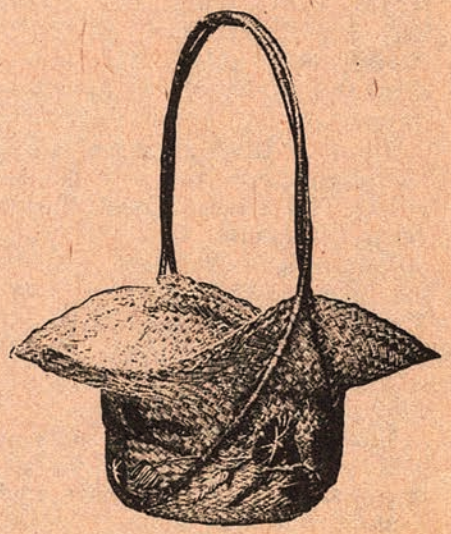
Put the raffia in cold water for a few minutes before using, because, when damp, it is easily handled without splitting.

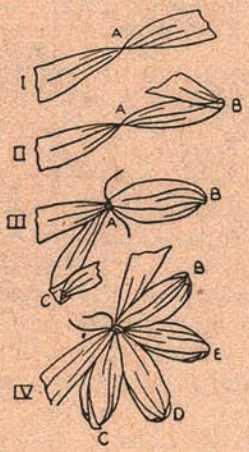
The "peanut straw" hat in the first illustration was cut to make the brim narrow in the back and wider in the front. Navy blue and green raffia were used to "embroider" the hat and tie around the crown, and to finish the cut edge.

The garden hat and basket are trimmed with wreaths of morning glories, the flowers are in shades of rose and blue, the foliage in soft green. The basket is simply an inverted hat with two hoops of large reed wound with green raffia and fastened into position to form the handle by sewing around the reed and through the hat with strong raffia.

The hat of rough cream straw has the flowers made separately and sewed on. The "cosmos" used in this case are in shades of old rose and natural raffia. The wreath for the child's hat shown is made of several shades of yellow raffia, with brown flower centers.

To make the separate raffia flowers: Only the under parts of the strand of raffia should be used. Let raffia stand in cold water for one-half hour before using. Straighten a wide strand over the finger, twist it once A (Fig. I), hold twist in place with left thumb, and with the right hand twist raffia again at B (Fig. II). Bring the strand back to A (Fig. III); wind strong thread around twice and tie at A. This completes first petal. Repeat process; commencing at C (Fig. III) bring strand back to A; wind with thread; then out to D (Fig. IV) and back to A; wind again; out to E and back to A, etc.





Leaves are made in same manner. Make three leaves, fastening them securely at A, then use remainder of strand of raffia (rolled between fingers until small and round) for stem.

A bud may be made of one loop or petal (A to B and back to A, Fig. III). Cut raffia off just below thread. Make somewhat shorter loops on each side of bud with strand of green and tie to base of bud with thread. Tie green raffia once around base of bud to cover thread and finish calyx, use rest of strand for stem.

The flowers may vary in size, and a very effective wreath may be made with one or more large blossoms at the center, then gradually decreasing their size towards each end of the wreath until the last ones are very small.

For the stamens or yellow center of the flowers, tie four or five hard knots, very close together, in a strand of yellow raffia, twist these into a compact bunch and fasten to the center of the flower with a needle and thread. The ends may be brought down between the petals and sewed to the back of the flower, or cut off close to the knots after center is fastened in place.

DISTINCTIVE BETWEEN MEAL CENTERPIECE

Detail of Embroidery

Detail of Leaf Motif

continued from page 3

doubles in ring, make 13 loops of 3 chain, as on 1st section, turn; make 9 loops, turn; make 7 loops, turn; make 5 loops, turn; make loops down to ring, 2 doubles in ring, turn.

FOURTH SECTION: Pick up cord and work 3 doubles in each of 5 loops of 3 chain, 7 doubles on cord alone, turn; double in double down to ring, turn; 21 doubles in 21 doubles, 4 doubles on cord alone, turn; 20 doubles in 20 doubles, turn; 19 doubles in 19 doubles, 4 doubles on cord alone, turn; 18 doubles in 18 doubles, turn; 17 doubles in 17 doubles, 5 doubles on cord alone, turn; return to ring, 2 doubles in ring, turn; 22 doubles in 22 doubles, 3 doubles on cord alone, turn; 20 doubles in 20 doubles, turn; 15 doubles in 15 doubles, 3 on cord alone, turn; 13 doubles in 13 doubles, turn; 6 doubles in 6 doubles, 3 on cord, turn; work down to ring, slip to center of ring, 100 doubles over cord for stem.

FOR THE GRAPES: Wind thread 10 times around the small part of penholder, at top, slip off and fill ring with trebles; there are 96 grapes, allowing 12 to each group or cluster.

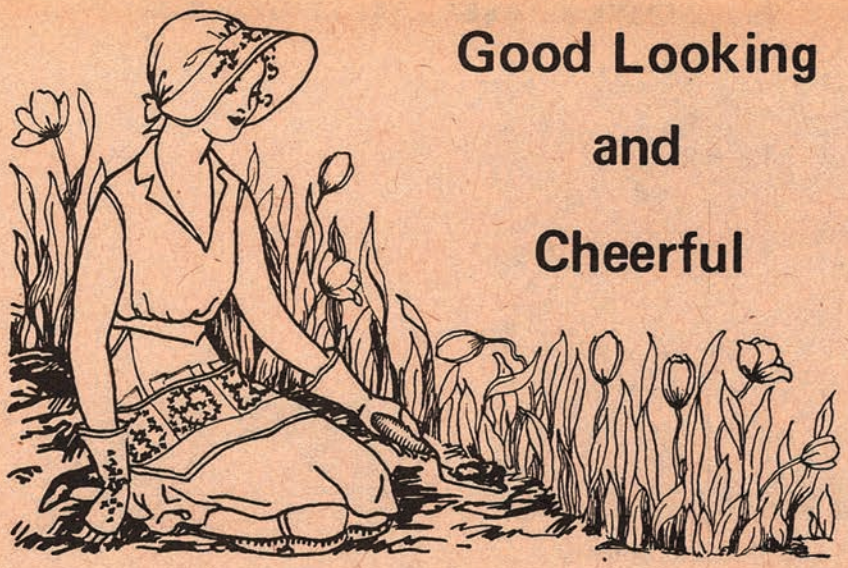
RINGS: Take thread and double about 6 inches, make a slip knot to hold together, crochet 12 stitches, form into a ring and fill the ring with doubles; or, if preferred, wind thread around a large pencil 6 or 8 times, slip off and fill ring with doubles. There are 235 rings required.

Baste the braid to your pattern, proceeding exactly as in making point- or Battenberg lace; then baste the grapes and rings in place.

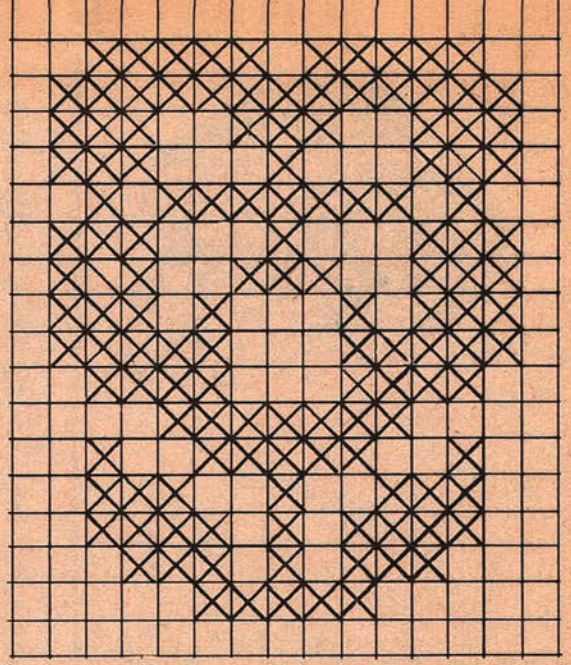
The half oval spaces in which the leaves are placed are filled with net stitch, and this filling may be put in after or before the leaves are applied; simply cross the space with lines of thread about one fourth inch apart, fastening in at each side, then cross the first with other lines of thread knotting the first where they intersect, and forming a square mesh net.

The other lace stitch used is the simple Sorrento or twisted bar with which all are familiar; having fastened in at edge of braid, cross the space, fastening in to a ring, or as required, then twist back closely and evenly on the thread, and proceed to the next bar.

When the work is completed take it from the pattern, and finish the outside edge of braid as follows: Eight doubles in 8 picots of braid, chain 4, catch in last double made; repeat.



Good Looking and Cheerful



No reason in the world why the gardener herself should not look as gay as one of the blossoms in her own garden plot!

Now here is a perfect love of a bonnet, as yellow as a daffodil and built on the principle of the tennis visor-it shapes itself when you tie it in the back. It gives adequate eye shade, keeps the sunburn off your nose and the back of your neck, and it spreads out flat to iron as easily as a towel. It fits fluffy heads and bobbed ones, and frames the face most becomingly. It is easy to make, too.

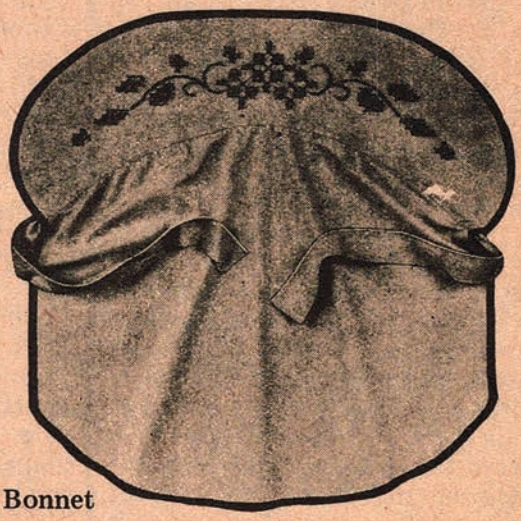
We chose a fast color, sturdy, sunny yellow cotton material for our garden outfit, bonnet, apron and mitts, and used brown bias binding for a smart finish. For decoration we employed motifs in mammoth cross-stitch worked with orange, yellow and spring green. These crosses form quarter-inch squares, so you may know it does not take long to do this embroidery!

We do the stitchery on the bonnet brim first, then bind the brim and facing together. Next bind the crown section, gather between notches to give the least bit of fulness, and set it into the brim. We hem the ties narrowly and tack them in place. We put the bonnet on, pulling the brim as far forward as we like it, or as far back, and tie the strings around the back over the "skirt," as you would tie a kerchief.

The garden apron is made after the manner of a carpenter's apron, very shipshape and businesslike. It is kept short so that it won't get under your knees when working. There are deep side pockets for shears and small tools, and four pockets for seed packets, markers, tags, and what you will. It is fun to cross-stitch the wise-faced, orange-yellow pansies on the pockets, they work up so quickly and make such an effective mass of color.

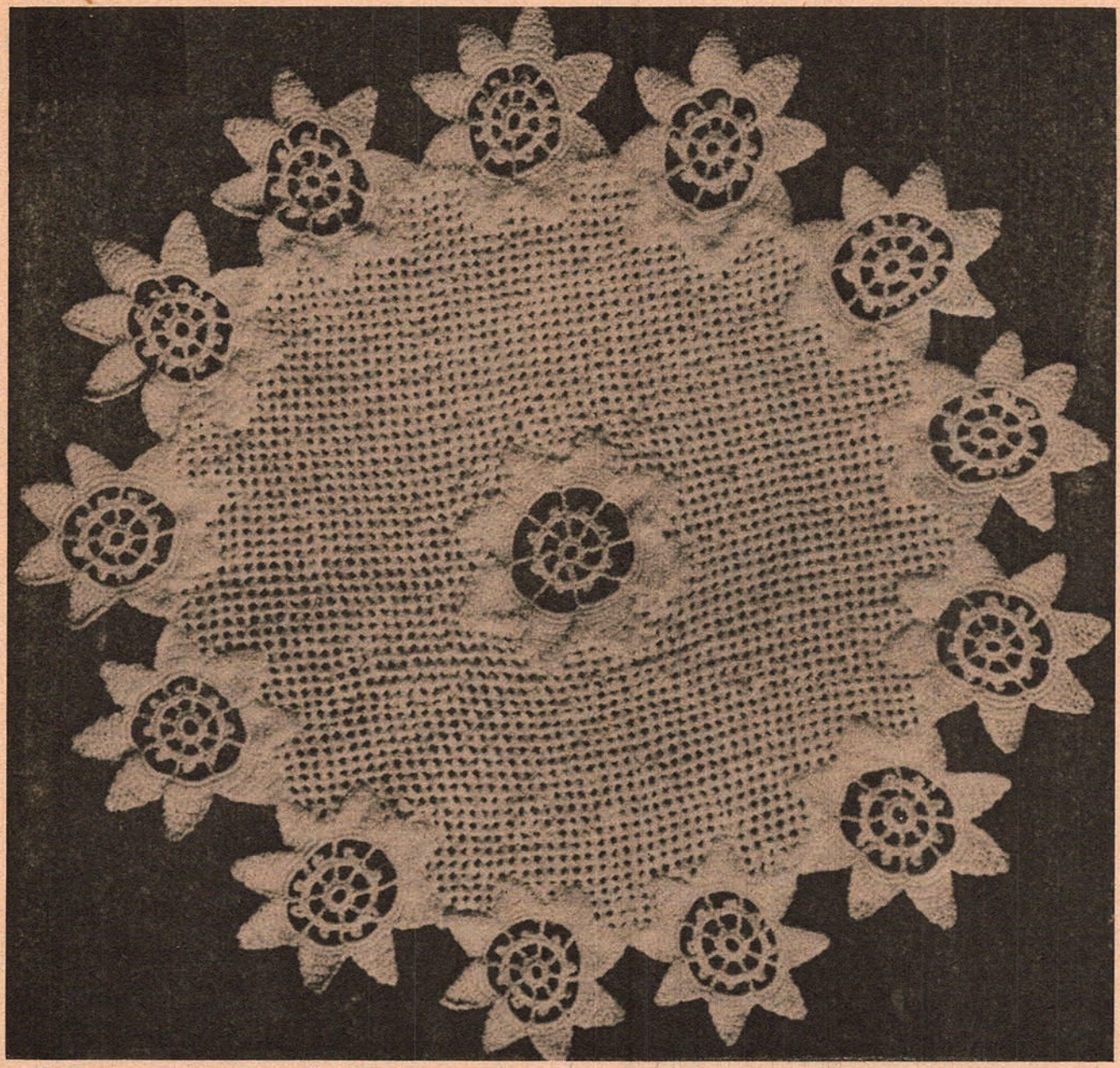
After we finished the pansies, we bound the edge of the long pockets and stitched them in place. Next we stitched the pansy pocket strip in place across the bottom and basted it up at the sides. Then we ran the lines of the pansy pockets to hold them in place, first down and then back filling spaces between stitches, thus making a solid line of brown. Now we were ready to bind the apron all around. The neatly fitting waistband was then sewed on, and the bound apron strings set into the ends of the waistband.

A Garden Apron



A Garden Bonnet

A D'OILY IN RHODES EMBROIDERY



(Reprinted from a 1912 Book)

Punched work (or Rhodes Embroidery) with Venetian crochet is the latest in needlecraft, and the combination of two such durable forms of fancy-work is both artistic and pleasing in effect.

A circle of the required size is marked on the coarse linen, and on this piece the crochet motifs are applique, then the material cut away from behind the motif and the edges worked over in buttonhole-stitch.

For the motif use Ardern's No. 30 crochet cotton. Join 8 ch into a ring and put 16 d c into it.

1ST ROW: 6 ch,1 tr into the second d c, 3 ch, 1 tr into every second d c, 3 ch, 1 s c into the third of the 6 ch, making eight spaces.

2ND ROW: 3 d c,6 ch,3 d c into each space.

3RD ROW: 10 ch, 1 tr over next tr, 7 ch, 1 tr into the stitch over each tr, 7 ch,1 single into the third of the 10 ch.

4TH ROW: 10 d c into each space.

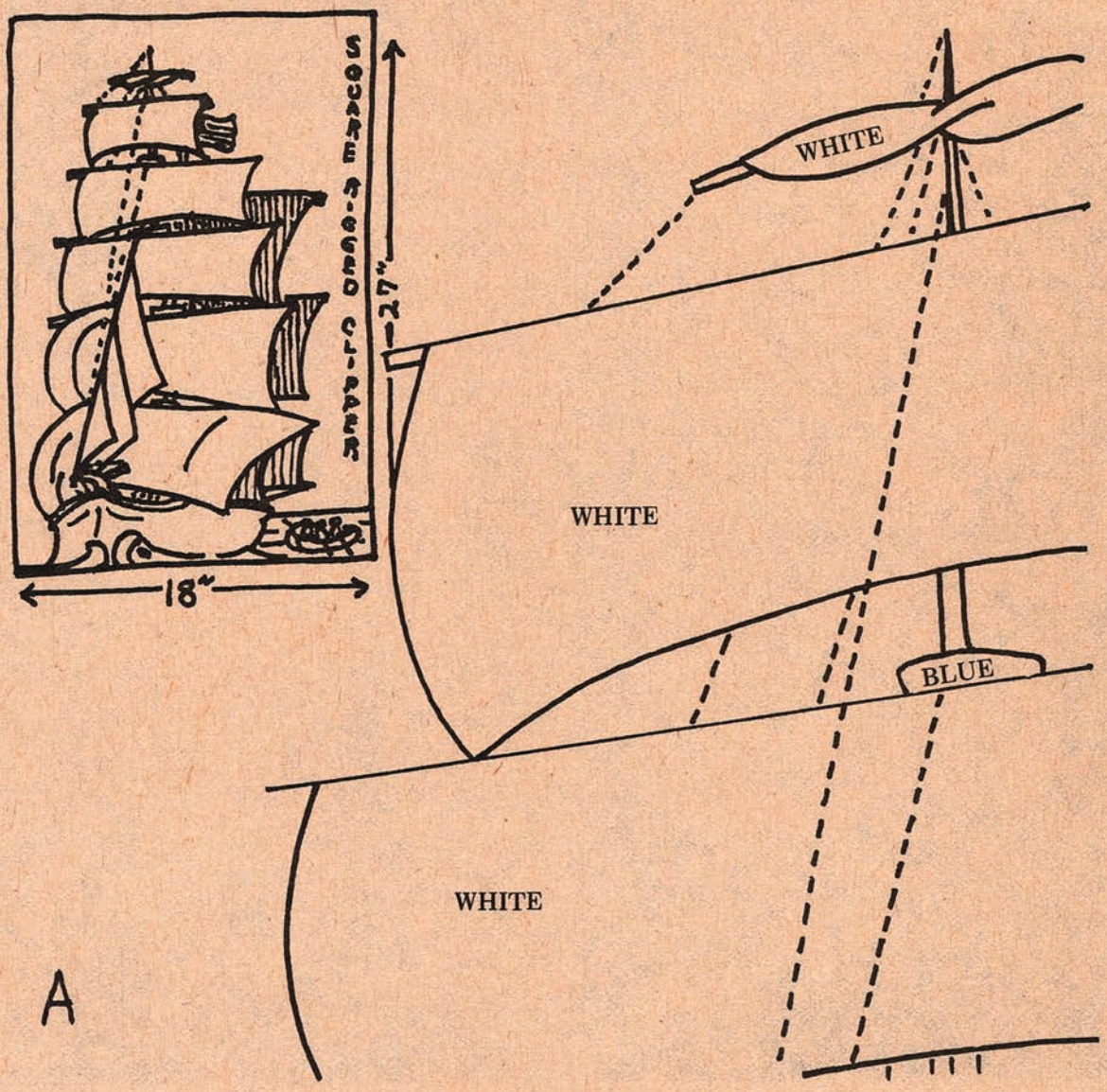
5TH ROW: * 10 d c into next 10, 1 ch to turn, miss the first d c, 1 d c into each of the others, repeat this until only 1 d c remains in the row, then slip stitch down to the centre and repeat from * over each 10 d c.

In the centre motif there is a row of d c worked around the points with a 5 ch picot after every third d c.

Contributed by: Mrs. Shirley Wefer, Box 626, Liverpool, Nova Scotia, Canada

American Ships Quilt

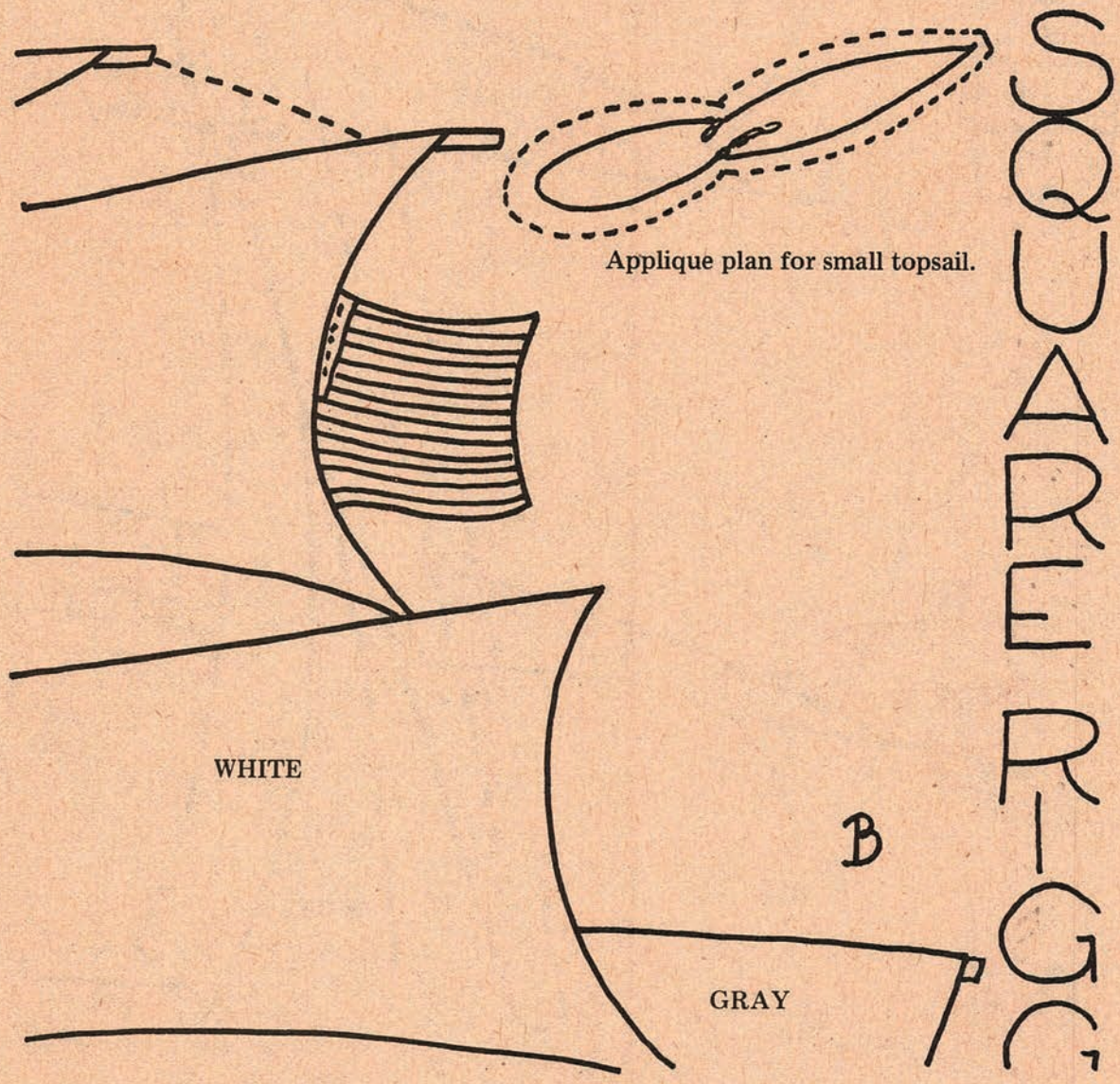
by Ruby McKim



PART OF CLIPPER SHIP
BLOCK NO.19

In this issue we continue the American Ships Series. Our American Ships quilt, as was shown in the very first drawing, is really unusual in design plan. In its center we have a large applique panel, 18x27 inches, of soft sky blue with billowy snow-white and shadow-white sails and brown hull done in "patches". Embroidery thread in brown, red, white and blue complete this poster in cloth - and by the way we assure you that this lovely panel is well worth making for a wall hanging, even though you are not completing a quilt at present. Six designs, this one and five others, will be needed for tracings.

Some people do not care to do applique, and for them this center panel could be traced directly onto white like the other blocks and embroidered in monotone, or this one block could introduce the browns, red, pale blue for white and marine blue to give naturalistic coloring for this one center ship.

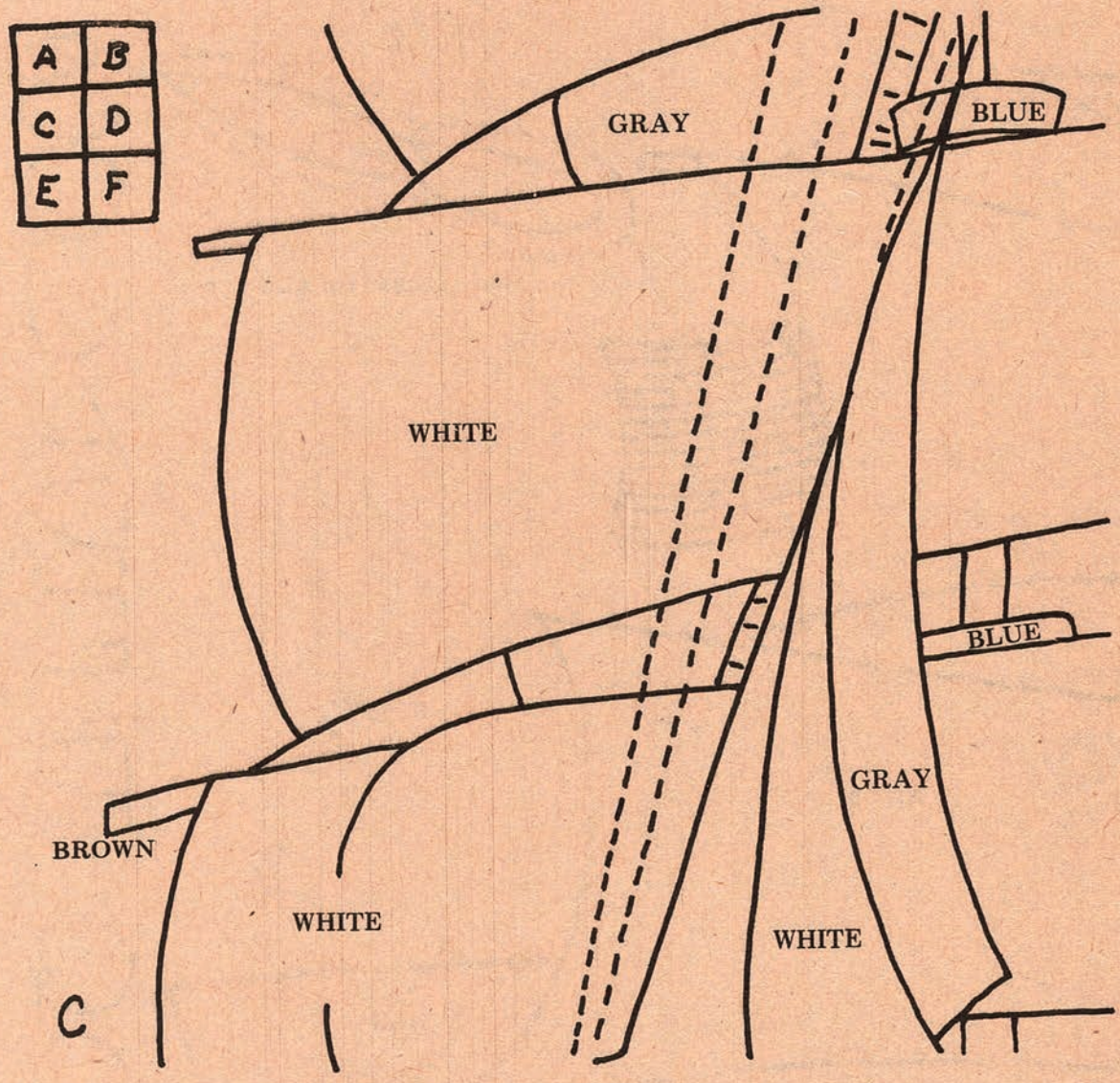


Applique plan for small topsail.

PART OF CLIPPER SHIP
BLOCK NO.20

You will find that this block B exactly fits against block A. Use a length of thin wrapping paper or they can be assembled on a newspaper background, pasting so the diagram lines will exactly continue. The finished ship will be 12x18 inches, but traces onto a blue panel cut 18x27 inches, thus fitting against two 9-inch blocks top and bottom and three on the sides.

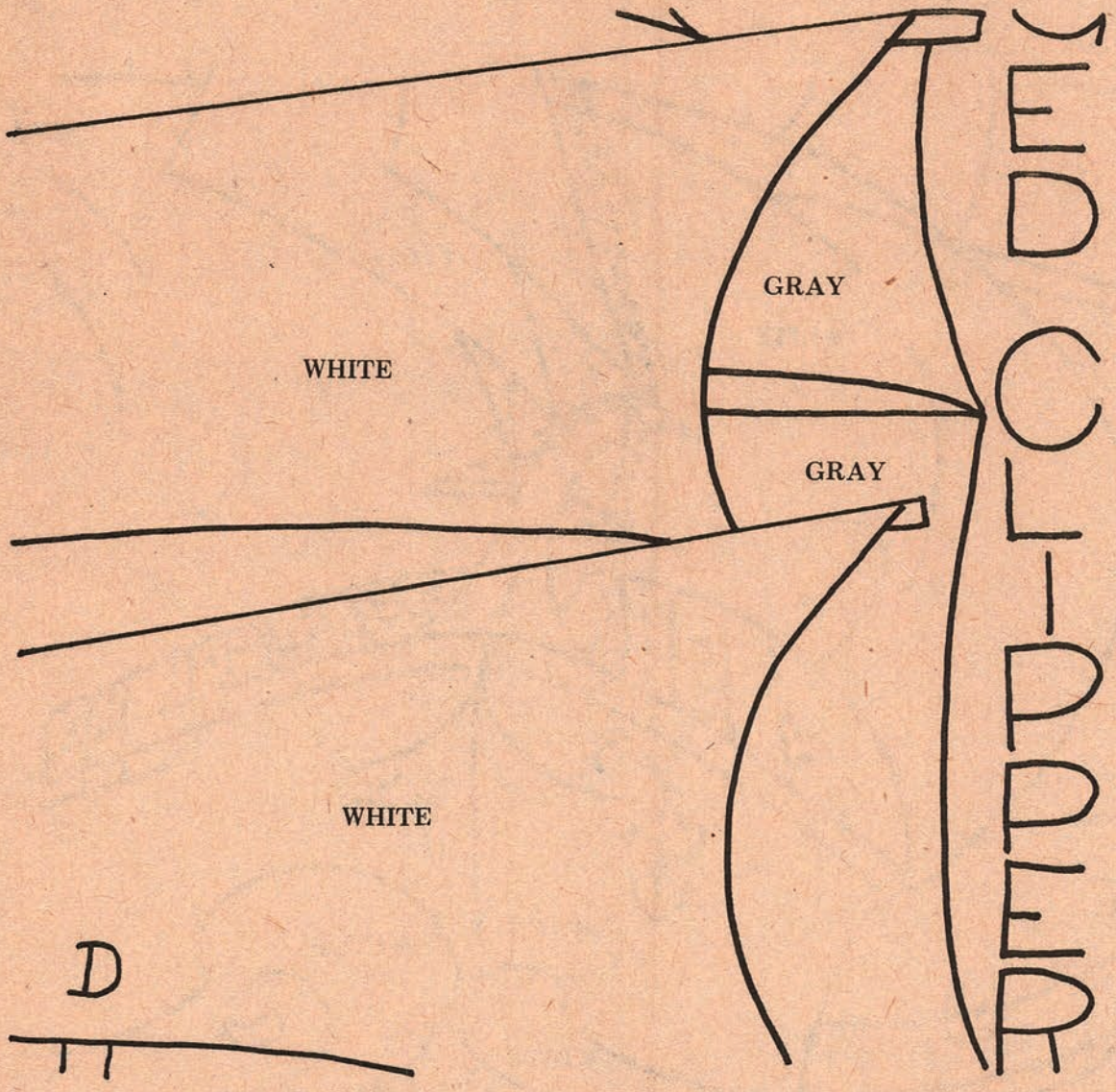
Aside from the placing tracing which will be done from this assemblage, each sail, the boat hull, and a white wave in front of that, must be traced onto swatches of proper color with a shallow seam allowed in addition as is shown in the small sketch of the top sail applique. Of course, this explanatory sketch does not trace onto your design background.



PART OF CLIPPER SHIP
BLOCK NO.21

A small plan of assembling our six patterns into one is sketched at upper left. This will make such a brave, colorful wall hanging that many quilters will plan an additional project of this for Son's room or even for the front hall. Such a hanging could be made in richer materials, in rough silks like a shantung, or of linen which also comes in lovely colors - a soft sky blue, white, light gray, ecru or pale blue, and a bit of brown.

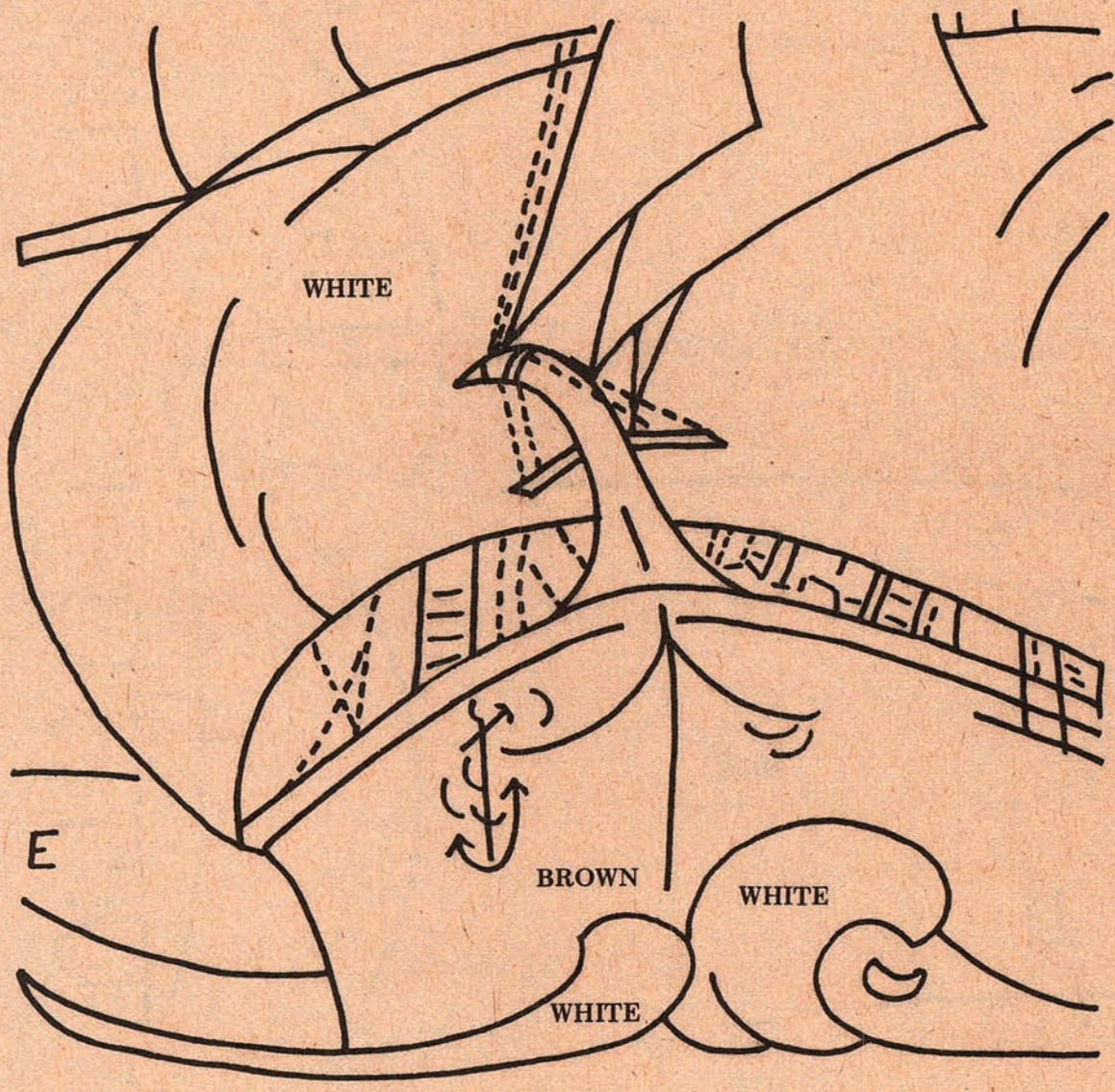
Yardage required for the Ships quilt is 3½ yards of white or ecru and 2½ of either pale blue or deep ecru, but that does not include this center panel. It is blue, 18x27 inches, with patch applique of white, shadow-white marked gray on the patterns and a bit of brown.



PART OF CLIPPER SHIP
BLOCK NO.22

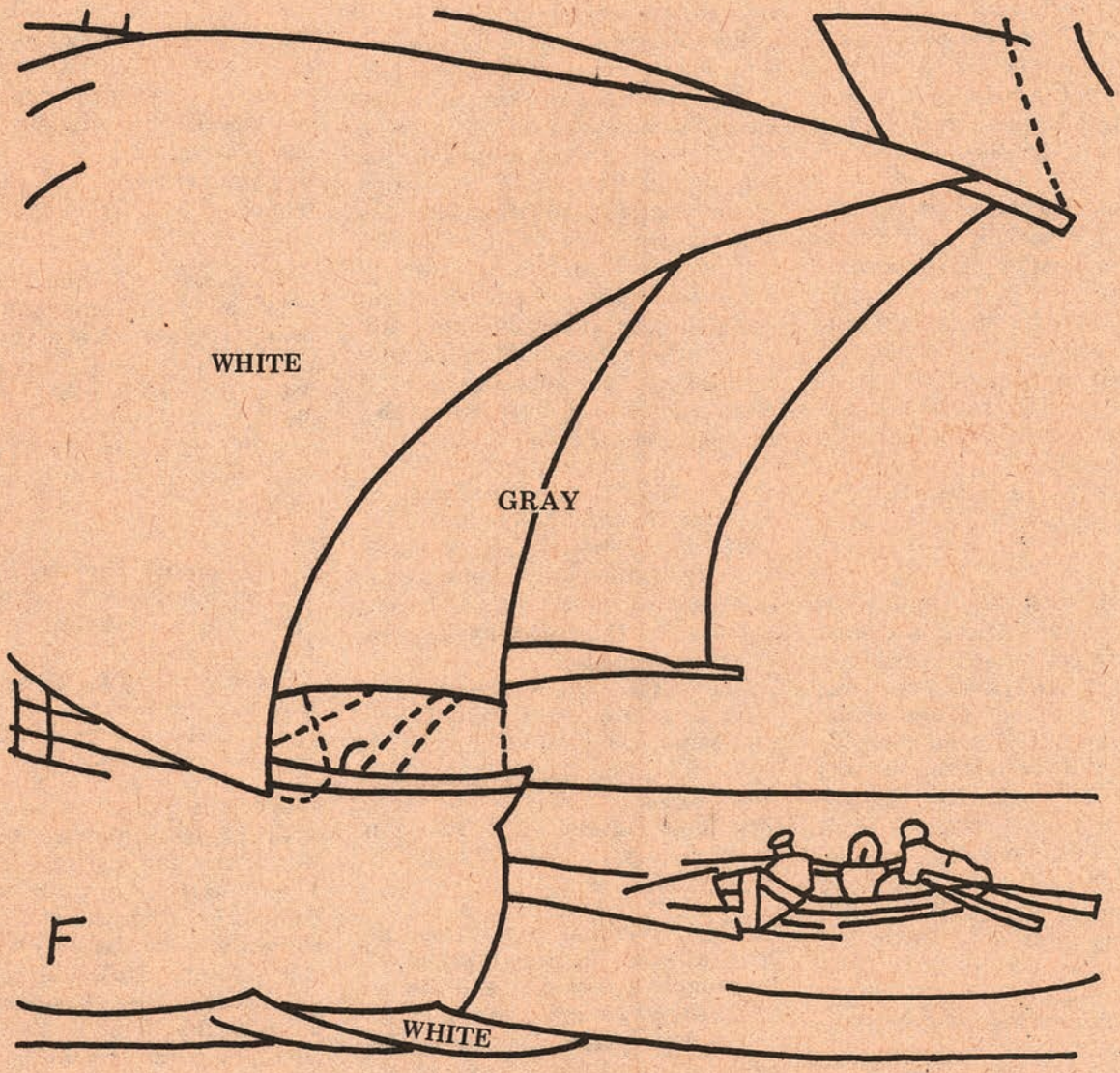
With this block D pasted against C, and the C & D placed exactly to continue lines from A and B, you will get a fair idea of the "Square Rigged Clipper". A great art critic once said that America's most perfect contribution to the art of the world was a full rigged Clipper Ship under sail, her great snowy wings billowing the wind, her graceful hull cutting the white waves with the sky and ocean scintilating hues of blue and green for her setting. Indeed that is a picture to conjure with!

Our applique panel will be gracefully poster-like, with the colors as suggested; the flag embroidered solidly with alternating red and white strips, the field solid blue with tiny crosses of white done over it. Then there are three other touches of solid dark blue on block A and C with all other rigging, ropes, masts, etc., in brown. The lettering is red outline stitch, or may be red highlighted with white above lines and to one side.



PART OF CLIPPER SHIP
BLOCK NO.23

Only one more number of this partial pattern and you may have a pasted together pattern 12x18 inches to space three inches in from each side, 5 inches up from the bottom and 4 inches down from the top on a blue background block, cut 18x27 inches. That gives a beautifully correct placing, or if you are using this for a wall hanging only, and not to fit against our 9-inch quilt blocks, this background could be even larger. An enclosing band of brown about 2½ inches wide all around the blue would give finish, and then, too, a wall hanging should be lined for weight. Adding to our embroidery color suggestions, use red for the anchor and blue for single lines on the white sails and wave. Yes, the long waves across the base of the design is white applique, also.



PART OF CLIPPER SHIP
BLOCK NO.24

Here is the final square of our large center panel for the Ships quilt. By fitting it exactly against squares C-E you can trace the whole onto the background. If you are making it in applique, indicate the placings of all applied parts lightly and even slightly smaller so the swatches will surely cover. The letters, flag, rigging, the rowboat and water lines, trace definitely to embroider. Running stitch where indicated very quickly gives the rope-like effect desired by keeping the stitches even in length and close together. The water lines are blue except the one at the bottom continuing the roll of the applique sea foam, which is white. The rowboat is brown with a red top and white oars. The sailors might be one, white cap, red shirt; two, brown head, blue shirt and three, red head, white shirt.

? „ ? “ „ ? “ „?
“Query & Quote “

I have two copies of an old pattern book, and would like to sell one, or trade for an equal amount of patterns (copies or originals). The book is Clark's O.N.T. J & P Coats Floral Doilies, published in 1949. It has 13 patterns in perfect condition.

I'm also interested in crochet and tatting, especially, and also in knitting, embroidering (cutwork), and sewing.

Write first if you want the book. I have lots of other patterns I got from my mom if anyone wants to trade copies. Does anyone know where to get size 100 crochet thread?
Mary Perkins, 305 Circle Dr., Delmont, Pa. 15626

I would like very much to find the following back issues of Olde Time Needlework: April-May 1973 (Vol. 1 No.2) and Aug.-Sept. 1973 (Vol. 1 No.4). Could someone help me out? I need them to complete my collection. I will buy them or trade. To trade I have two old crochet books from the '60's, quilt patterns or rag doll patterns. Write and tell me your price or interests and I'll try to help you out. Please enclose a SASE. Thank you. The magazines must be in good condition, with no cutouts or missing pages.
Mrs. Mary Cole, Box 39, Dora Rte., Pottersville, Mo. 65790

EDITOR'S NOTE

Several readers have been good enough to call our attention to an omission in the November, '76 issue. The directions for the wrap on page 40 are incomplete. Unfortunately, we no longer have the original manuscript, and cannot supply the missing directions, but we hope that if one of our experienced knitters has made the cape, working out the rest of the directions herself, she will be good enough to supply them for the benefit of our other readers.

I am very interested in obtaining embroidery designs of European countries. I am a folk dancer and make my own costumes. Right now I am working on a costume from Bukovina, an area in the Ukrane. I have some designs, but would like more. If anyone has any designs to offer from the various countries (mainly eastern Europe and Scandanavia) I would appreciate them. I am willing to trade designs I already have. Any other information about costumes would be greatly appreciated.
Sharon Havranek, 301 Sutter St., Folsom, Calif. 95630

I am missing the April-May 1973 and June-July 1973 issues of Olde Time Needlework magazine, and I would like to trade any two of the following list for these two issues.

The ones I have are in very good condition, and I would expect same. Sept. 1973, Jan. 1974, Nov. 1974, May 1975, July 1975, July 1976.
Mrs. Idele Gilvert, 5219 Steveann St., Torrance, Calif. 90503

The April-May issue was delightful! One of the best yet. I thoroughly enjoyed it and saw so many things I wanted to do.

The letter from Ms. Jacqueline Pitts, on page 14, had many points I agree with. I, too, love the old patterns and techniques, and find them fascinating.

The article by Avis Churchwood on the old styles was of great interest. I am always interested in styles, and do much of my own designing. It is so interesting to see how the old styles were made, and I hope we will see more of this. The information on the life of those days gave a view we seldom read about, and added much to her article.

Congratulations on an exceptional issue!
Mrs. E.F. Paynton, 2001 S.W. 23rd Ave., Fort Lauderdale, Fla. 33312

In reply to the query of Jane Johnson in Missouri in the Sept. 1976 issue, there is an excellent and beautiful book on Scandanavian sweaters published by Dover Books, 180 Varick St., N.Y., N.Y. 10014. Its title is "Knit Your Own Norwegian Sweaters", and it is available from Dover at $2.50 plus 50c postage. It is richly illustrated and contains very good general directions, and specific instructions for dozens of sweaters.
E. Zimmermann, Babcock, Wis. 54413

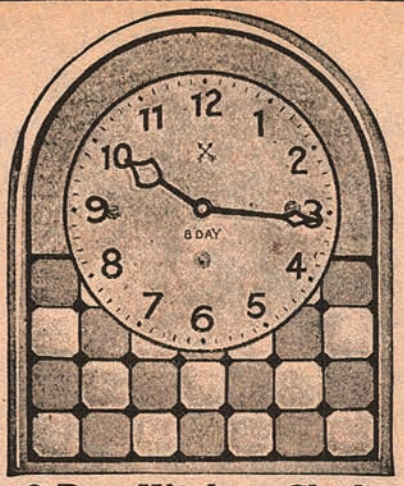
I wonder if someone could help me with some patterns for using old ties. I have so many of them. Also, I would like a pattern for a crochet poncho for a little girl, size 4 - 6.
Mrs. Patricia Havill, 7440 Wiseman Ave., Montreal, Canada H3N 2N6

Can anyone help me in finding the missing pages from my book Star Book No. 84 Dolls and Dolls? I need pages 2, 7, 8, 9, and 10. Will copy or pay for these.
Mrs. Robert Parkins, RR 1, Pontypool, Ontario, Canada L0A 1K0

Would anyone like to exchange a 12x12 embroidered square from their state for one of Oklahoma? I am starting a quilt with the friendship theme. The square should include the outline map of the state, the state bird and flower, and any other interesting facts.
Ruth Hellmann, 301 No. Douglas Blvd., Midwest City, Okla. 73110

I would like it if you could print a copy of an old-fashioned doll or baby quilt. It used to be in the old Delinator magazines around the 1880's. It was done on unbleached muslin and each figure was embroidered in outline stitch of one color. The muslin was divided into blocks with embroidery stitch. Each was a Victorian figure; a boy running with a hoop, Lord Fauntleroy suit, old-fashioned bunnies, high-buttoned shoes, Victorian girls and bonnets, etc., and other articles of that era. Thank you.
Ellen Trubenback, 35 W. River Rd., Nichols, N.Y. 13812

COLLECTORS' CORNER



8-Day Kitchen-Clock

This eight-day clock of semi-porcelain ware was offered in blue and white, and was intended for use in the kitchen. But you had to sell eight subscriptions to get it.

Chinese Dragon Dinner-Gong

Wouldn't it be fun to call the folks to dinner by striking this sweet-toned bell of Oriental brass with the little hammer, held by a Chinese dragon! If you had a yen for such elegance in your dining room, you had only to get out and sell three magazine subscriptions, back in 1929.

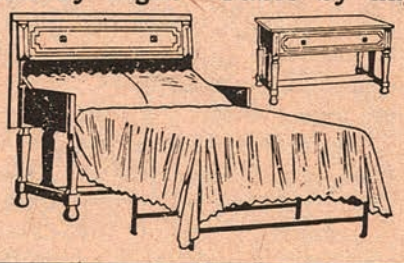
A Third Hand

This handy device was called the "Third Hand". It would hold your work while sewing, mending, ripping seams, knitting or doing fancywork, and would not injure the most delicate fabrics. Back in 1913 you could buy one for 35c postpaid.

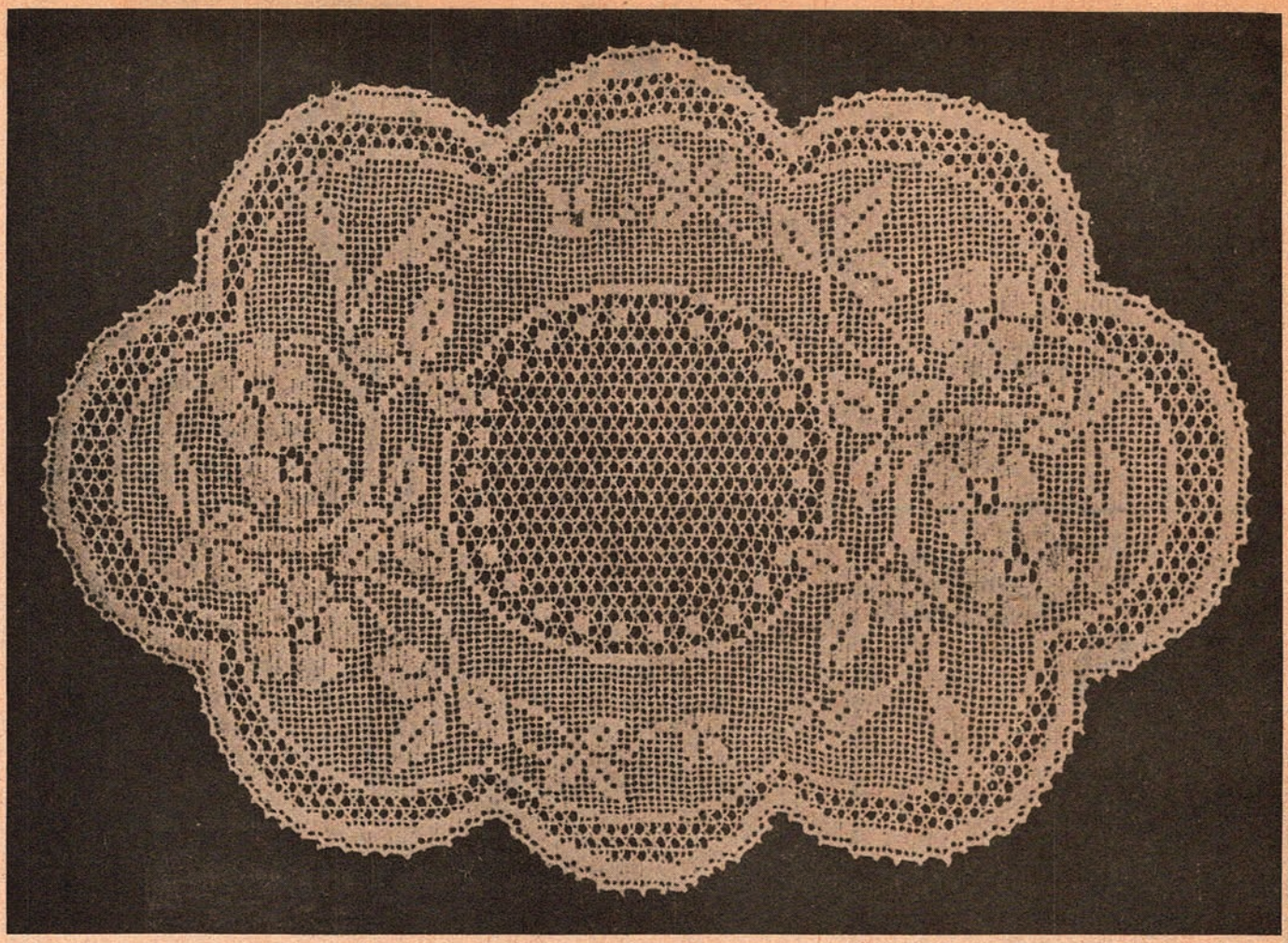
Hohner Echophone Harmonica

This "Echophone" harmonica was advertised as a decided improvement on the ordinary harmonica. It boasted a brass horn in the shape of a cartridge shell. The instrument was 4½" long, and had 10 holes, 20 reeds, brass plates, and finely nickel-plated covers.

Bed by night—Table by day



Ideal for a young professional man who could not afford both home and office, this mahogany or walnut-finished Library Table concealed a full-length bed. It could be bought on convenient, easy terms, and was absolutely guaranteed. In addition, the manufacturers offered a prize for the best letter suggesting uses for the bed.



BRIAR ROSES IN FILET CROCHET

DESIGNED BY
MARY CARD

Perhaps you've known a garden where briar roses bloomed — then this exquisite filet version of that loveliest of old-fashioned garden flowers will for you have a very special appeal. Here graceful sprays wreathe a plain center developed in lacet stitch, and the whole framed by a lacy band. For a tray, or an occasional table under a bowl of flowers this mat would be most effective.

A rather fine thread was selected for the model, and a small hook. Worked with No. 80 mercerized crochet cotton and a No. 14 hook the finished piece will measure about fourteen by nineteen inches — a very desirable size.

Filet crochet in order to possess a firm yet lace-like texture must be closely and evenly worked. Before beginning make sure that your work is square. To test it, make a small piece of spaces only — about ten in a row and ten rows; then measure each way; if the piece is square and each mesh is square, your work if right, and your edges will be even and your design true. If the width is greater than the length the chain stitches are too loose, and if the length is greater than the width the trebles are too long. A bit of practice will correct such irregularities.

Begin at lower edge of the chart with a chain of 47 stitches, then a treble in 8th stitch from hook for 1st space, and 13 more spaces of (chain 2, miss 2, treble in next), making 14 spaces in the 1st row.

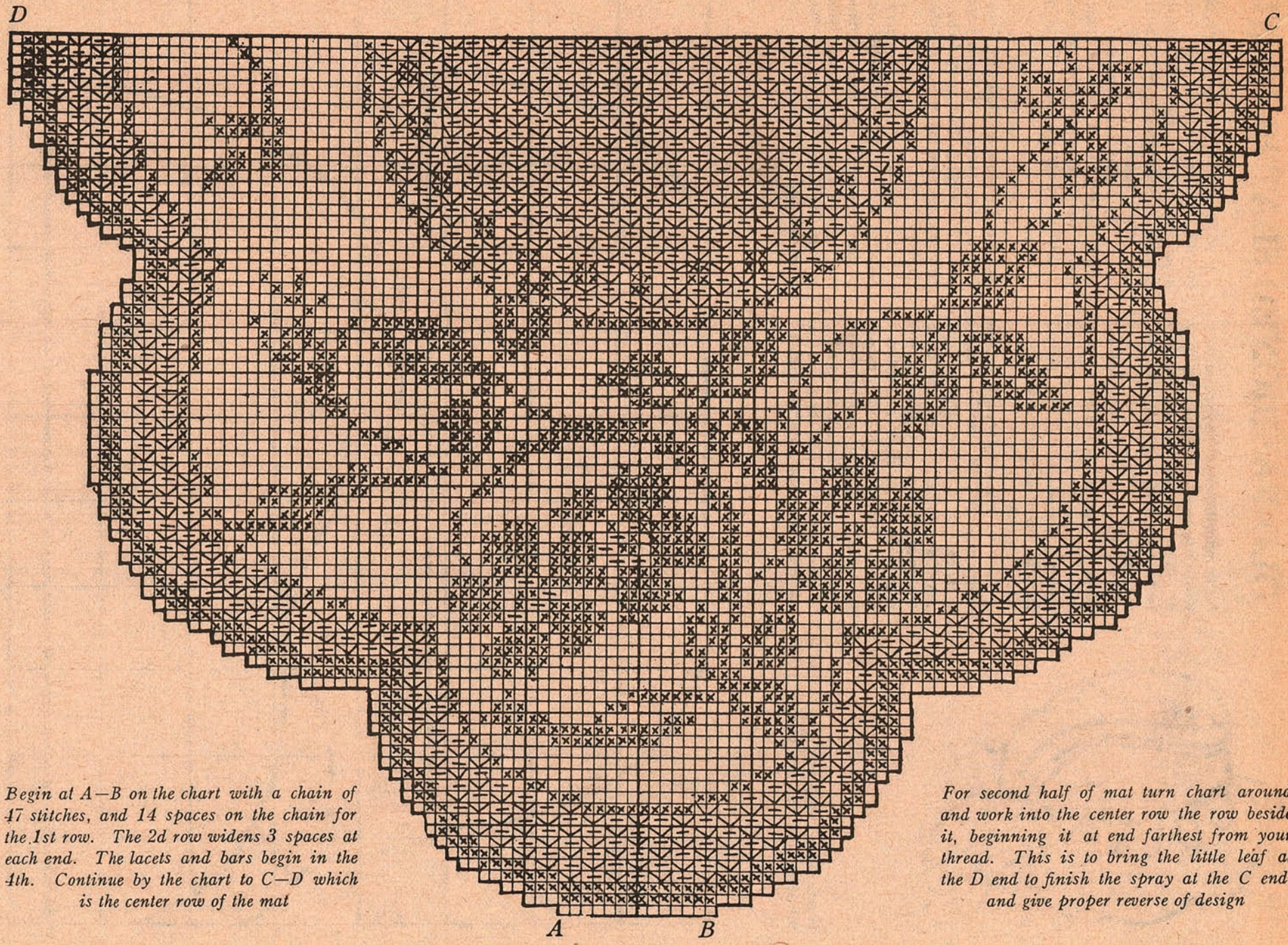
2. Chain 13, treble in 8th stitch from hook for 1st space of row, 2 more spaces on chain, 43 trebles, then to add 3 spaces at end of row — chain 2, triple treble (thread over 3 times) in the same stitch as last treble was taken into, (chain 2, triple treble into middle twist of the previous triple treble) twice.

3. Chain 10, treble in 8th stitch from hook, 1 space, 61 trebles, widen 2 spaces.

4. Widen 2 spaces, as at beginning of 3d row, 16 trebles, 1 lacet of (chain 3, miss 2, double crochet in next, chain 3, miss 2, treble in next), 1 bar of (chain 5, miss 5, treble in next, (alternate lacets and bars, 4 lacets and 3 bars in all, then 16 trebles and widen 2 spaces.

Continue by the chart until you have completed 78th row which is center of mat, then reverse for other half.

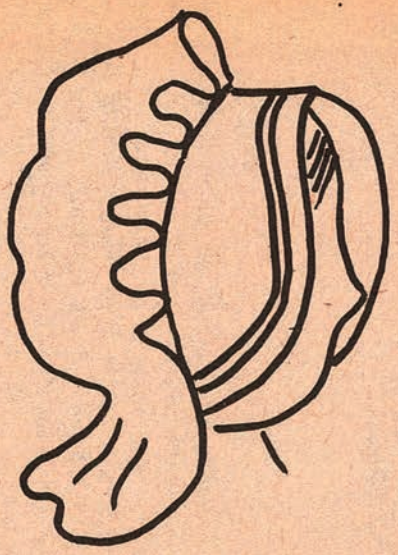
When the filet is finished work a row of double crochets around it, putting 3 or 4 into each space, with a picot of 5 chain after each 7th double crochet.



Begin at A—B on the chart with a chain of 47 stitches, and 14 spaces on the chain for the 1st row. The 2d row widens 3 spaces at each end. The lacets and bars begin in the 4th. Continue by the chart to C—D which is the center row of the mat

For second half of mat turn chart around and work into the center row the row beside it, beginning it at end farthest from your thread. This is to bring the little leaf at the D end to finish the spray at the C end, and give proper reverse of design

OLD-FASHIONED SLAT BONNET



These sunbonnets are the kind with the snap-on brim, and open out flat for laundering. You may make them with slats in the old-fashioned way, or take advantage of modern technology and interface the brim with pellon.

Enlarge the reduced pattern shown. Choose an old-fashioned material such as calico, gingham, or possibly glazed chintz. The pattern for the crown piece is placed on a fold. Cut one.

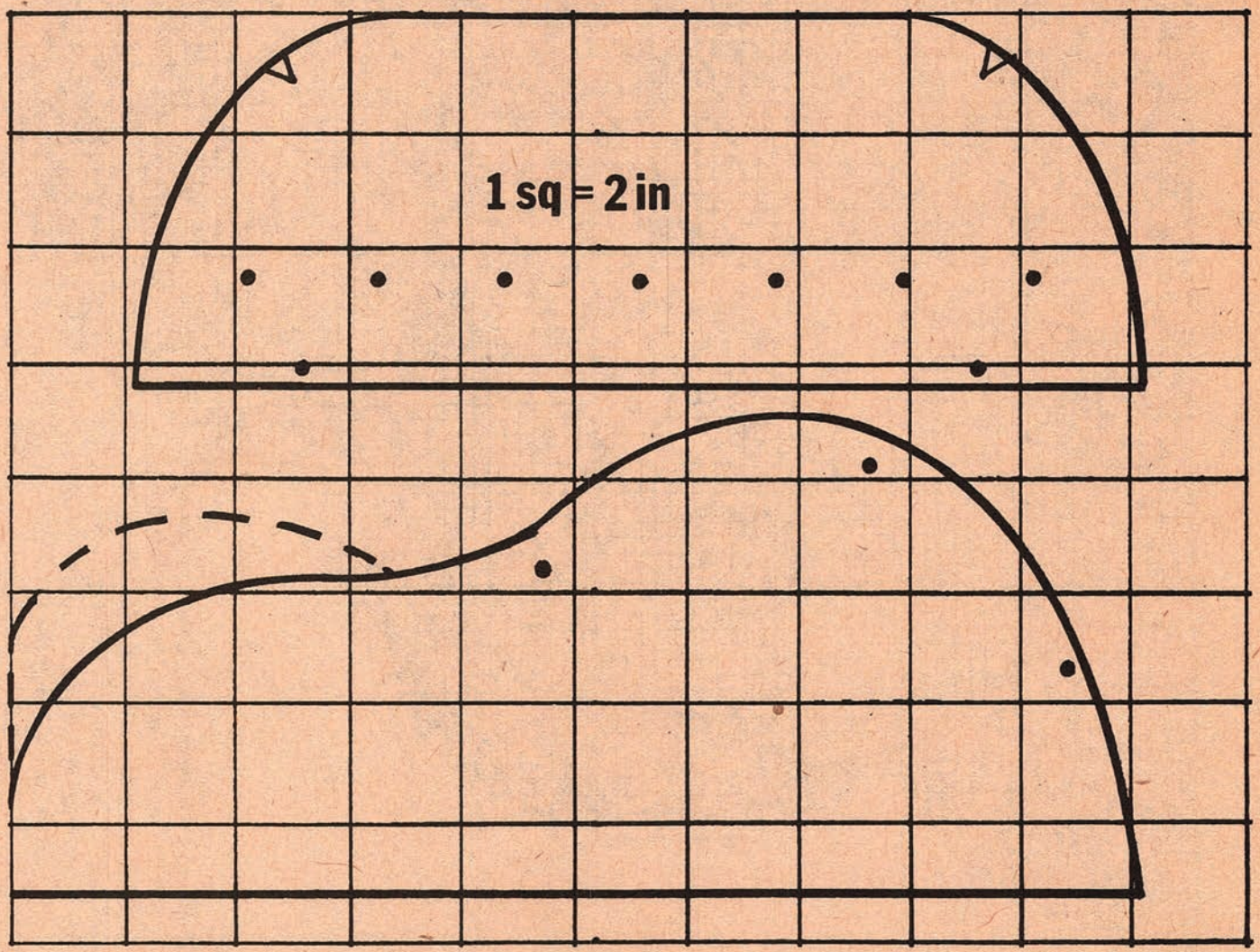
Face the crown piece all around with a bias cut 1½" wide. Then sew a bias casing at x for drawstrings; work an eyelet in the center of casing and fasten strings at the side seams. Later tie them at center.

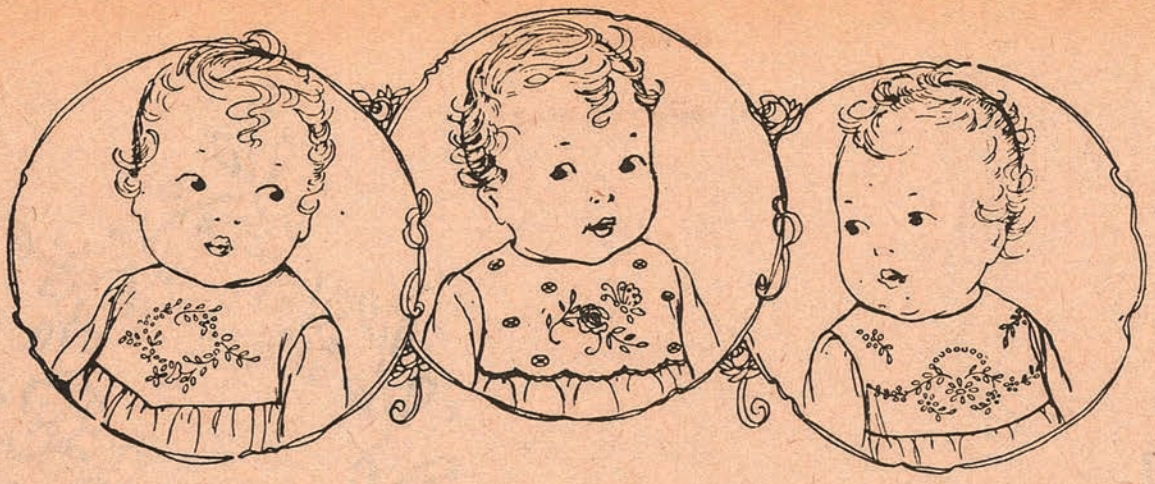
Cut an interfacing of heavy muslin (or pellon) and stitch with both brim pieces. Turn right side out and stitch around curve for as many rows as desired. Whip the straight edge.

If you wish a lightweight slat type bonnet, it can be done with long emery boards. Use these stiff boards as slats, slipping them into channels that are stitched crosswise of the brim. Use a penciled outline of the emery boards as a guide in stitching. Leave one end open so that the "slats" may be removed for laundering.

Sew snaps or buttons at points indicated by dots on diagram. From O to O, sew, snap or button a band about ½" wide by 8½" long, to be a stay to keep the bonnet from slipping forward.

The curved outer edge, as well as tie ends, may be trimmed with lace or embroidery if you wish. Broken line on chart shows optional shape for neck if you want more protection from the sun.





THEIR FIRST SHORT DRESSES

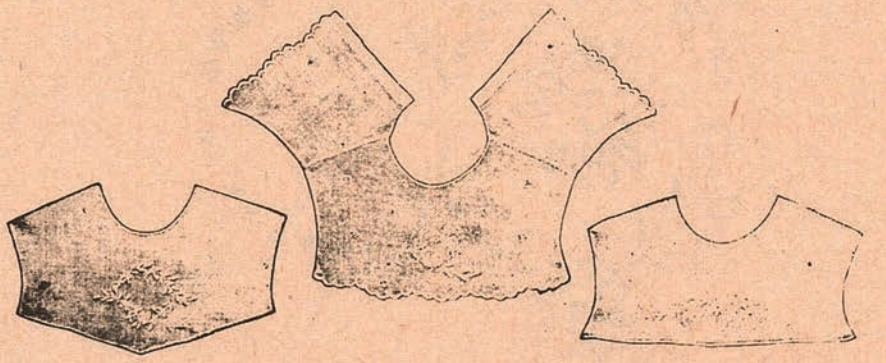
Every mother who is on the alert for dainty little designs with which to glorify the sweet simplicity of baby's first short dresses will be delighted with these four little models with varied yoke shapes and embroidery designs, which will make an adorable "coming out" wardrobe for the wee one. The illustration of the completed dress shows the placement of the skirt motif which matches each yoke.

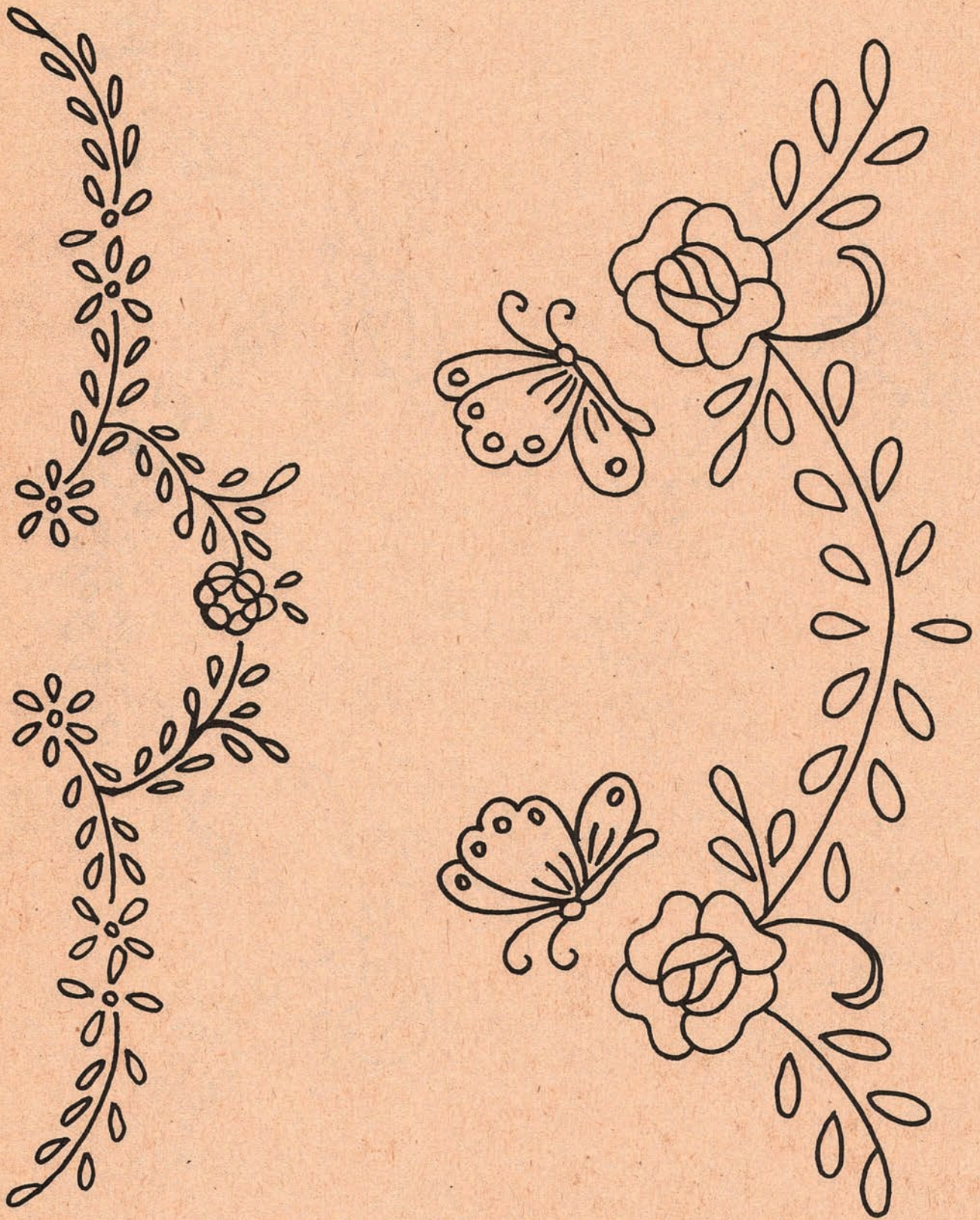
All are simple satin-stitch and eyelet designs, except one, which introduces tiny spider wheel motifs of six spokes with woven center. Run the ring with tiny stitches, carry the thread across to the opposite side of the ring and fasten, twist back half way, carry to another point on the edge and twist back to center. Continue until there are six spokes, all twisted except the first. At center weave a tiny spider web, passing the needle over and under the different bars, then twist the last little spoke to the edge. Slit the material underneath as for an eyelet, roll back the edges and whip over and over. A single thread of stranded cotton should be used for all the work.

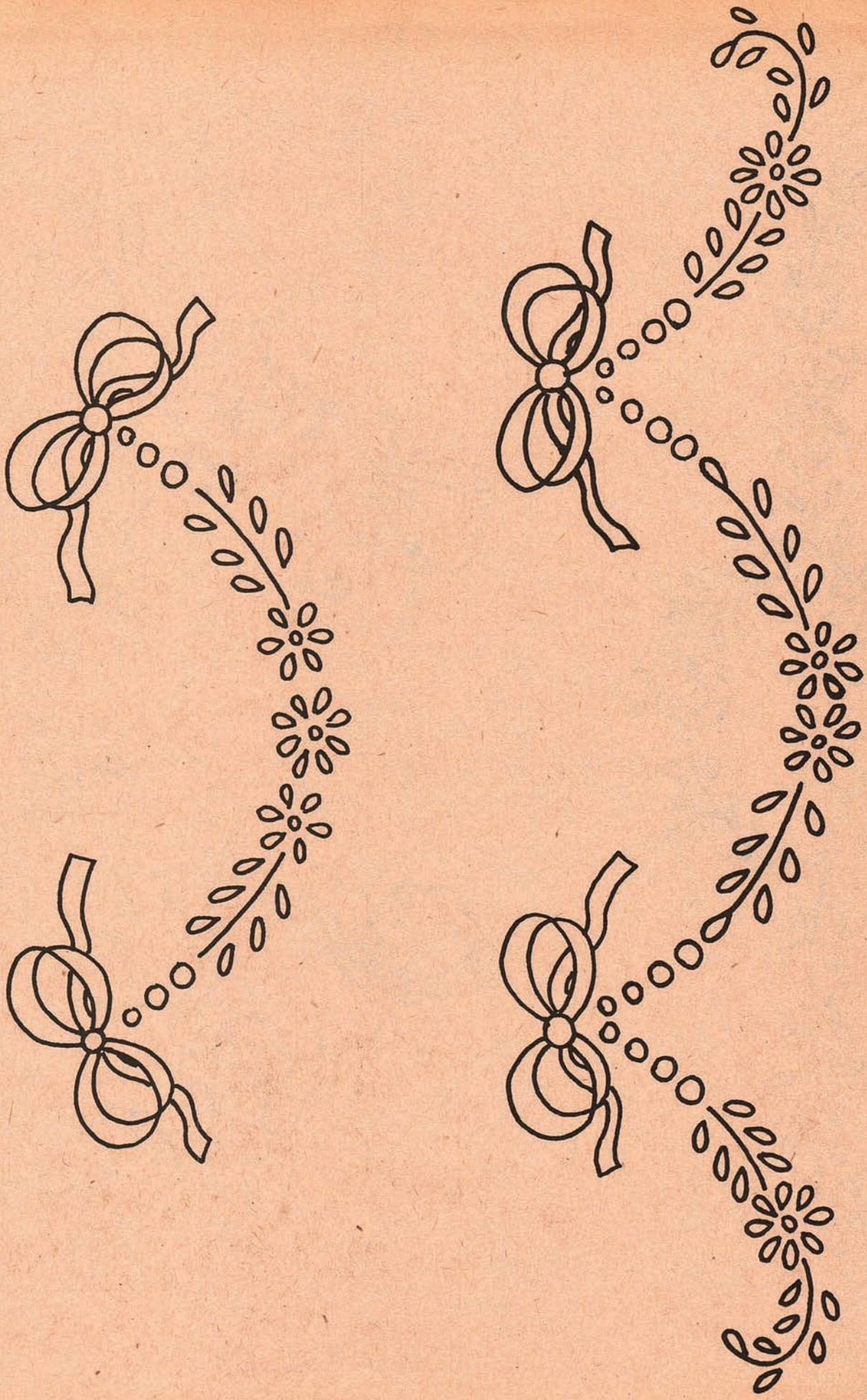
Trace the designs with transfer pencil. Using a simple, yoked pattern for a baby dress, cut from sheer white lawn of fine quality. Transfer the designs, and embroider the separate pieces before joining. When the skirt portion is embroidered and hemmed, gather the top, shaping it under the arms and join all parts together with entre deux (seam beading).

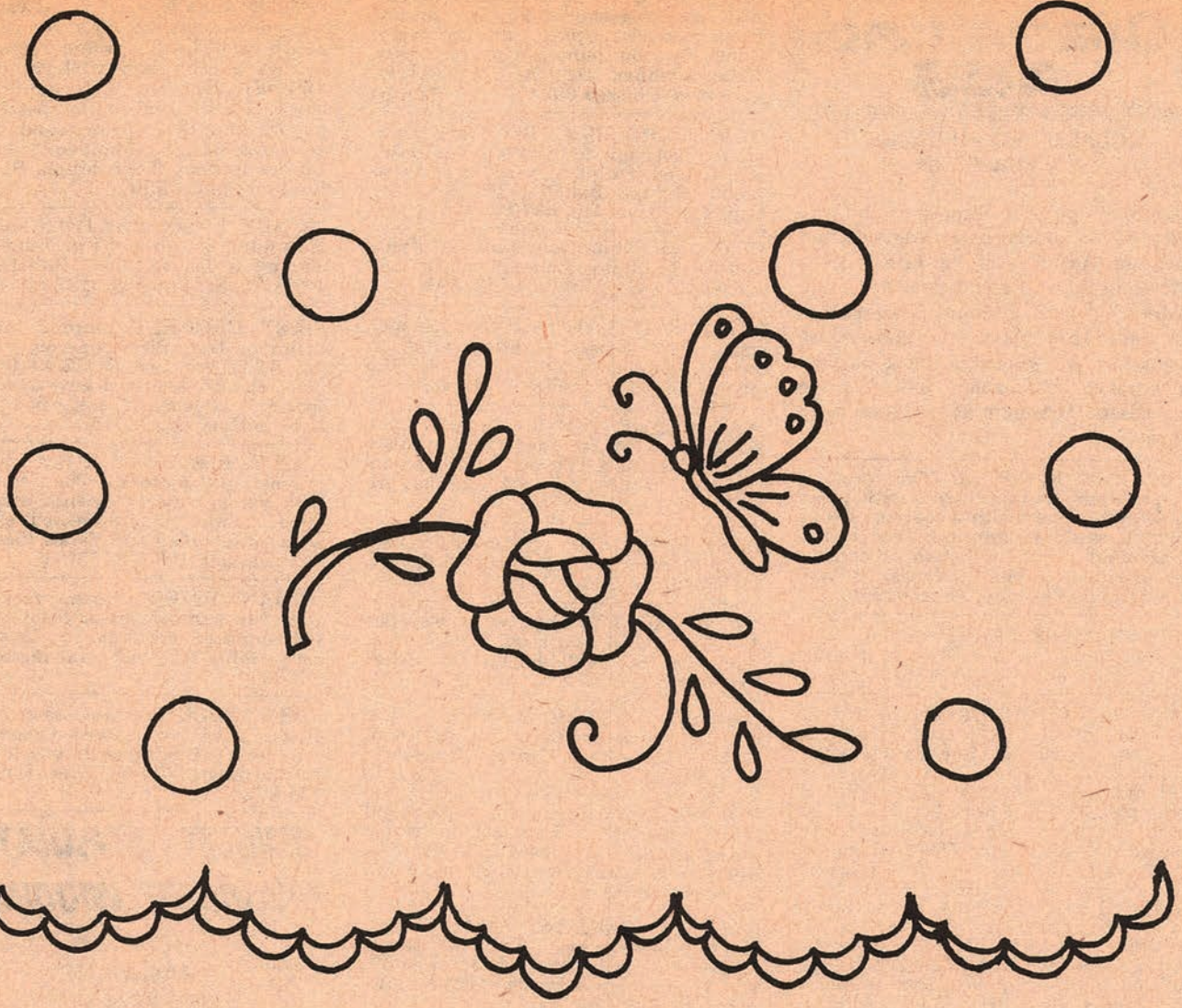
The scalloped yoke is finished with buttonholed scallops where it joins the skirt, so will not need the beading here.

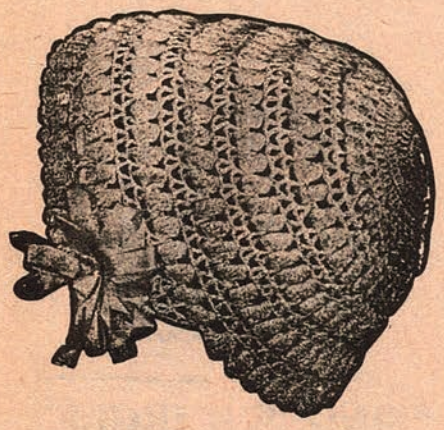
The illustration of the completed dress with its dainty bits of Valenciennes lace trimming for both neck outline and sleeves, furnishes an adequate conception of the beauty of these little garments.











BABY'S BONNET

Use cream crochet cotton, silk-finished, No. 30, with a hook which will carry the thread easily. Chain 9, join.

1. Chain 3 for 1st treble, 27 trebles in ring, join to top of 3 chain.

2. Chain 4, * treble in next treble, chain 1; repeat around, join to 3d of 4 chain.

3. Chain 3, treble in each stitch all around, join.

4. Same as 2d row.

5. A slip stitch under 1 chain, chain 5, treble in same place, * chain 1, miss 3 trebles, a treble under 1 chain following, chain 2, a treble in the same place; (forming a 'V'); repeat around, joining to 3d of 5 chain.

6. Slip to center of V, chain 6, * a treble in next V, chain 3; repeat from * around, join to 3d of 6 chain.

7. Chain 1, a treble under the 3 chain which stands for 1st treble of last row, 6 double trebles around same chain, * fasten with a double under 3 chain of last row, chain 1, a treble around next treble, 6 double trebles around same treble, repeat from * around join.

8. Chain 5, a treble in same place * chain 1, a V in the double between shells; repeat around, join.

9. Slip to 1 chain, like 8th to *, then chain 1, a V under next 1 chain; repeat around and join to 3d of 5 chain.

Repeat last 4 rows until you have 5 rows of shells in all; then work like 7th row across front and turn, leaving 14 shells for back of bonnet. Repeat 8th and 9th rows across front, then 6th, 7th, 8th and 9th, and again 6th and 7th rows.

Run narrow ribbon in the spaces (over and under the V stitches) of 9th row, and finish with rosettes at corners.

This bonnet may be made larger very easily by widening the front, adding more repeats of the 4 rows, and less space may be left at back, if preferred.

Classified ADS

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REPLICA 1908 SEARS catalog, 736 8½x11 pages. $3.98. Haynes House, 201 S. Reed, Joliet, Ill. 60436

PAST-TIME CROCHET patterns No. 2. Do you collect lovely crochet designs as some people do fine china? Then you'll want this new price list. Over 400 more old and new patterns listed some pictured. For price list send $1.00 to: Past-time Crochet Patterns, 2101 Kenworthy Rd. Dept. ON-3, Camden, Ohio 45311 (Nov-3)

FREE QUILT patterns in Quilter's Newsletter magazine, plus catalog illustrating hundreds of quilt patterns, quilting stencils, precut metal patterns, quilting books, supplies, kits, fabrics - 75c. Quilts, Box 501-F27, Wheatridge, Colorado 80033 (Nov-3)

RAG DOLL patterns. Reduced prices, free list! Write: Farag Patterns, 4331A Shaw, St. Louis, Mo. 63110 (Nov-3)

$1.00 STARTS YOU in big profit, spare time Costume Jewelry business. Get exquisite earring and ring kits. Make them, sell them easy! Profit big! Send $1.00 for 2 starting kits, details. Donbar, Dept. A-766, 2934 W. Fullerton, Chicago 60647 (Feb-6)

CROCHET CHAIR SET Patterns' American Eagle, Floral Delight, Horses on the Farm. $1.00 plus two 13c stamps. P&L Arts, 1812 N. Flora, Greenacres, Wa. 99016

NEVER WON anything? Anyone can win Sweepstakes contests! Free details. Services, Box 644-TPD. Des Moines, Iowa 50303 (Mar-3)

RAGDOLL PATTERNS, Set of 10, Series 74, $2.25 postpaid. Betty James Originals, Box 774 OT, Severna Park, Maryland 21146 (Jan-3)

MINI-HOOKER© RUG KIT: Includes a miniature rug punch needle, 4" round rug pattern printed on special fabric, yarn and instructions for only $5.00 ppd. Mini-Hooker© only, $2.50 ppd. Doreen Sinnett Designs, 418 Santa Ana Ave., Newport Beach, Calif. 92663

CREATE YOUR OWN costume jewelry with easy-to-assemble kits we supply. Rings, bracelets, pins, earrings, everything. Save big money. Great for gifts. Write: DonBar, Dept.A-767, 2934 W. Fullerton, Chicago 60647 (Mar-6)

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MAKE MONEY clipping newspaper items. $2.00-$10.00 each. Details free. Clippings, Box 10344-TP3, Palo Alto, Calif. 94303

WONDERFUL WORLD Of Dolls, costume pattern catalog, $1.50. Dept. OTN, 3755 Ruth Drive, Brunswick, Ohio 44212 (Mar-5)

DOLLS! Learn to make, repair and dress dolls. Free booklet on Home Study course. Lifetime Career Schools, Dept. D-926, 2251 Barry Ave., Los Angeles, Ca. 90064 (Jan-6)

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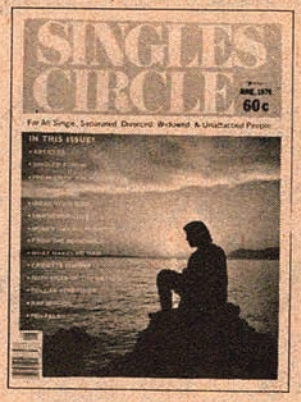

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- *** Large 8½ x 11" Size**
- *** Lovely Covers in full color**
- *** Patterns, Articles, Features on all aspects of Needlework**
- *** For advanced or beginning needleworkers**
- *** Easy to follow directions**

You'll love "The Sewing Circle", the famous features, needlework readers help needlework readers with their sewing problems. It's in every issue! "Aunt Jane's" is one of the most unusual needlework magazines on the market -- different from any other magazine published! Each **quarterly** issue just jammed with needlework patterns, articles, features, diagrams, columns, helps etc. etc. You'll fall in love with "Aunt Jane's" the moment you see your first copy!

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popular NEEDLEWORK

- *** Famous "Sewing Circle" in every issue where readers help solve your needlework problems!**
- *** In publication over 8 years**
- *** Covers in beautiful colors**
- *** Large 8½ x 11" size**
- *** Each issue jammed with patterns, articles, features on needlework**
- *** For beginners or advanced needleworkers**

In publicaton for over 8 years! Thousands of sewing enthusiasts love this magazine because it is so unusual - so different from most needlework magazines on the market!

If you have never seen "Popular Needlework" you have a real needlework thrill awaiting you! Published bi-monthly this magazine is a "must" in the home of every needleworker, beginner or advanced. You'll love this.

HERE ARE JUST SOME OF THE MANY FEATURES FOUND IN THIS MAGAZINE —

- * Quilter's Catalog
- * Bazaar Bargains
- * Hooking Rugs
- * Around The Sewing Circle
- * Singing Shuttles
- * Wonderful World of Dolls
- * Making Lingerie
- * Sew At Home
- * Knitting Pearls
- * Wool Embroidery
- * Crafty Corner
- * Doggy Tote Bag
- * Let's Make A Cake
- * Crocheted Bean Bags
- * Walnut Shell Babies
- * Grape Bag in Repousse Crochet
- * Nostagia Corner
- * Fun With Grapefruit
- * Beautiful Tatting
- * Broomstick Crocheted Vest
- * Animal Patterns
- * Moss Rose & Buds Quilt Patterns
- * Mile-a-Minute Crocheted Edgings
- * Butterfly Doily
- * Rose Trellis Afghan
- * Bleach Bottle Bag
- * Cupid Pillow Cover
- * Oval Crocheted Rug
- * Easy To Make Potholder Mitt
- * Diaper Cake
- * Embroidered Fawn
- * Made in a Jiffy Kitchen Towel
- * Afghan Stitch Poncho
- * Child's Tri-color Sweater & Cap
- * Sitting Skunk With Daisy Chain
- * Mittens in Minutes
- * Child's Crocheted E.kimo Coat
- * Two Tatting Borders
- * A B C's of Needlepoint
- * Eye Glass Case
- * Mermaid Pajama Bag
- * Patchwork Cardigan
- * Crocheted Black Pony
- * "Lucky Star" Crocheted Tablecloth

JUST A FEW OF THE MANY FEATURES IN PAST ISSUES —

- * Doll Talk
- * Aunt Jane's Thrift Shop
- * Snips and Scraps
- * Crochet Corner
- * Needle Knacks
- * Sewing Circle
- * Dressmaking
- * Fabric Fancies
- * Fashion Crochet
- * Weaving Yarn
- * Paint Pot
- * Picnic Cloth
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- * Turn Cornhusks Into People
- * Bandana Poncho
- * Fabulous Crocheted Suit
- * Bedspread & Bed Poodle
- * The Ripple Cape
- * The Ripple Coat
- * Dog Jibber
- * Lacy Filet Jacket
- * Tattered Round Doily
- * Quick Bulkies
- * Original Weaving Designs
- * Poncho With A Patriotic Air
- * Dolly Dishcloth-Duster
- * Picot Cape
- * Crochet A Hat From Crepe Paper Streamers
- * Mystery Quilt
- * Stocking Savers
- * Mirror Cover
- * Tomato Potholder
- * Petal Apron
- * Boots Yarn Daisy
- * His and Hers Sweaters
- * Rib Stitch Hat
- * Fashion Doll Attache Case
- * Santa and Reindeer Apron
- * Ladybug Pincushion
- * Peasant Weave Place Mat & Apron
- * Turtle Soap Holder
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- My Diet
- Calling Young Homemakers
- Graces Scrapbook
- Good Old Days
- All About Pets
- Garden Talk
- Missing Persons
- Mini Modiste (Doll Clothes)

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J. J. of Mo.

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- Mini Modiste
- Button Pictures
- Tasseled Bedspread
- Children of the World Quilt
- Scroll Tablecloth
- Magnetic Frigie
- Miniature Greenhouse
- In Tune With The Times
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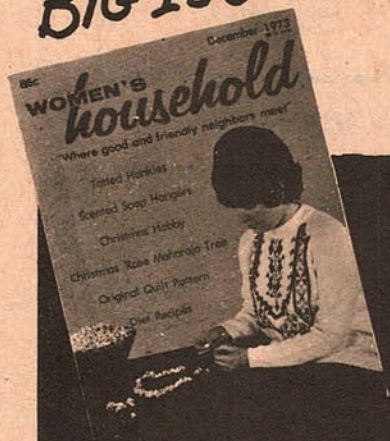

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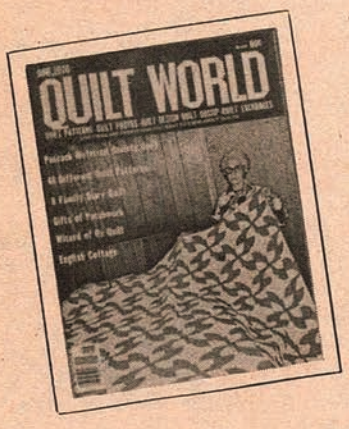

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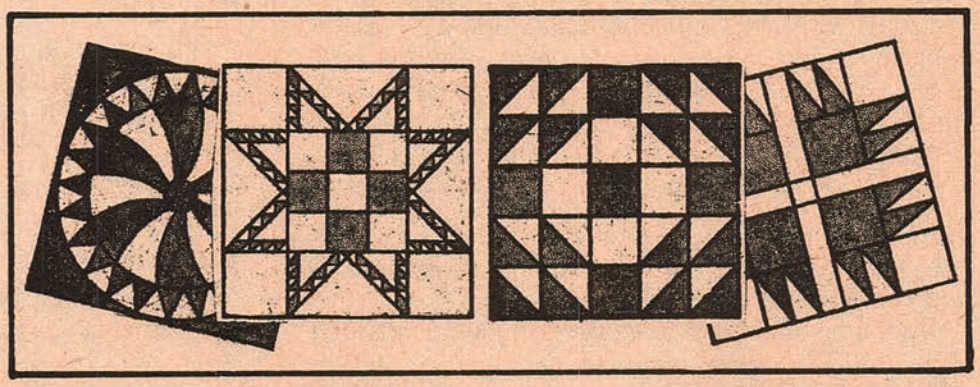

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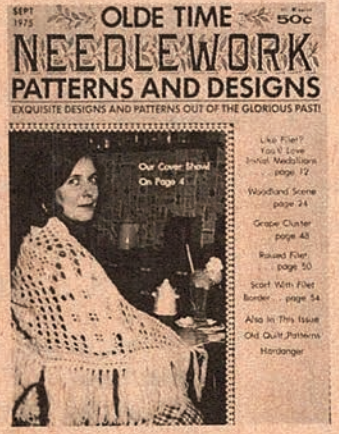

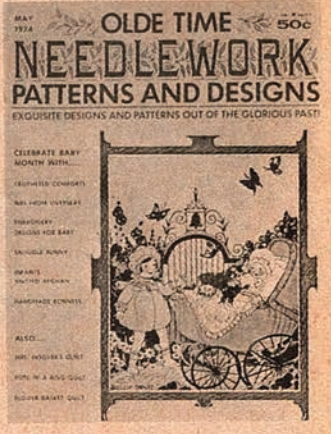

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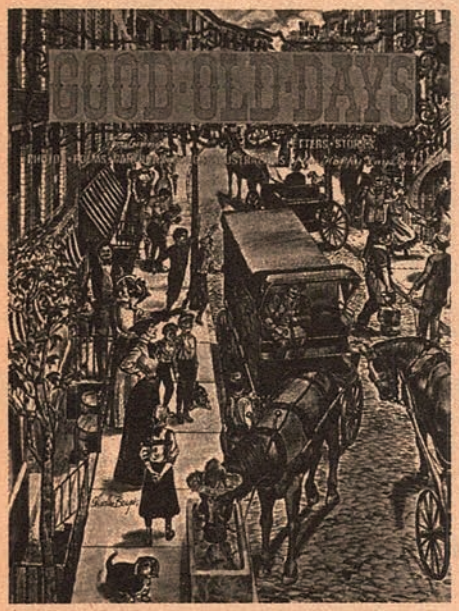

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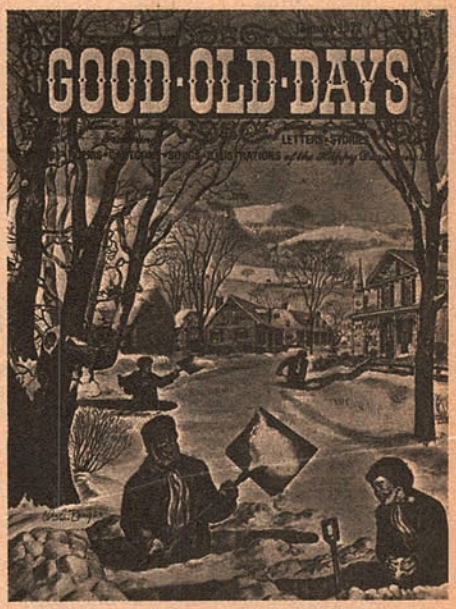
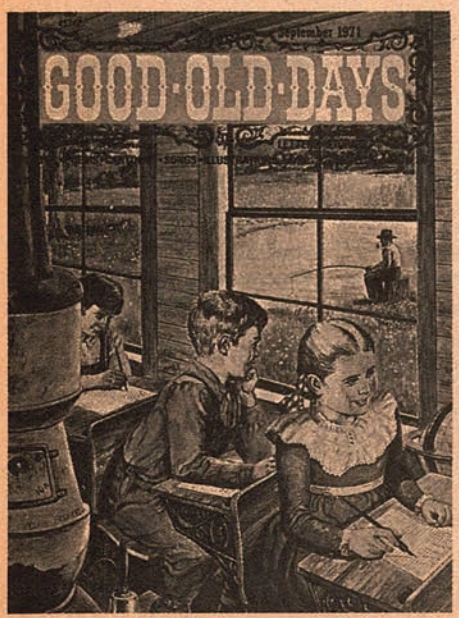
- Thank heaven for Bisquits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5¢ nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
- Oh women of yesterday!
- Shoe factory work in the 20's
- 1st women's lib — 1910 —
- Durable doll of yesterday





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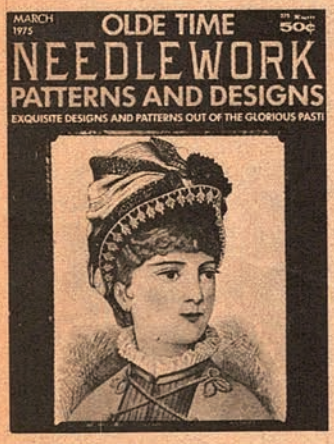

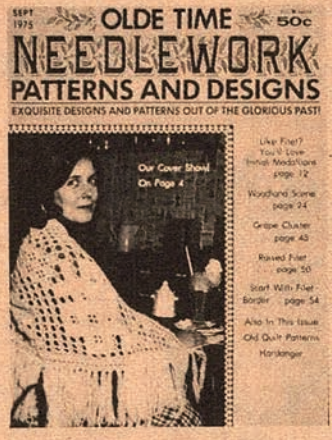

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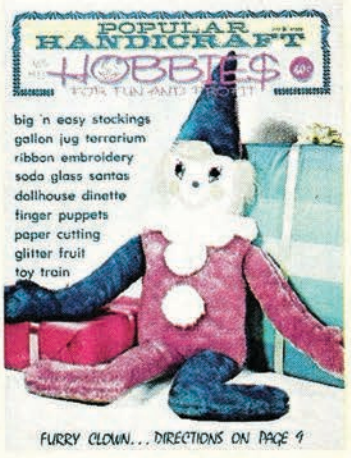

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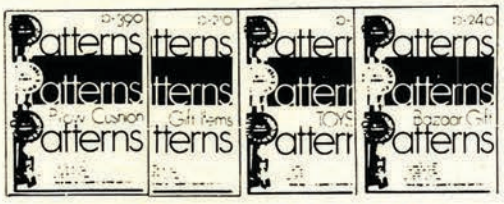
- Join the Craft Craze
- This is Wood Carving
- Wall Grapes
- Furry Friends
- Wood Burning
- Acquiring Collectables
- Home Grown Dollars
- Spotlight on Hobbies
- Eggcraft
- Handicraft Highlights
- Cornucopia Wall Hanging
- Modified Insulators
- Quickie Scour Pads
- Bright Barrettes
- Kookin' with Kathi
- Junior Handicrafters
- Baby Booties
- Lazy Lady Lamp
- High Note of Violin Collecting
- Sawdough
- Floral Wall Plaque
- Oriental Wire Art
- Canopy Cake Holder
- Round the World Children's Quilt
- Handwriting Analysis for Fun and Profit
- Squirrel Proof Bird Feeders
- Tin-nique
- Polydactyl Cats for Profitable Hobby
- Grow a fascinating Crystal Plant
- Make a Tote
- Leather Jewelry



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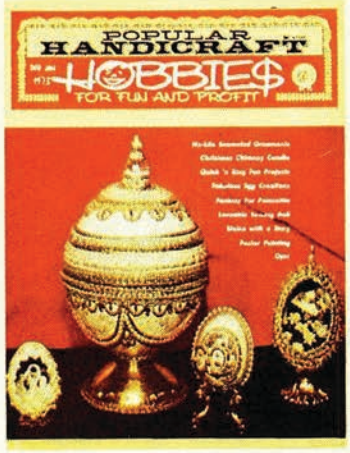

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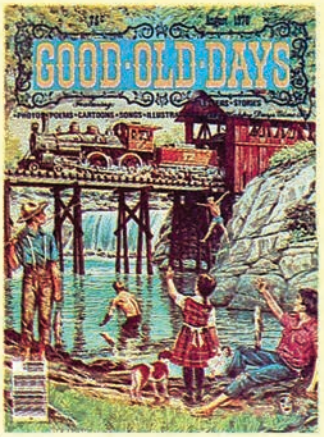

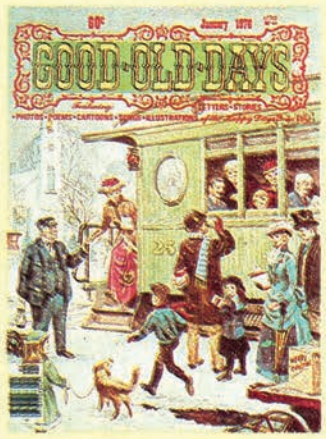

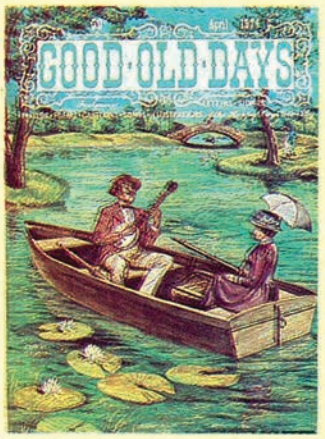

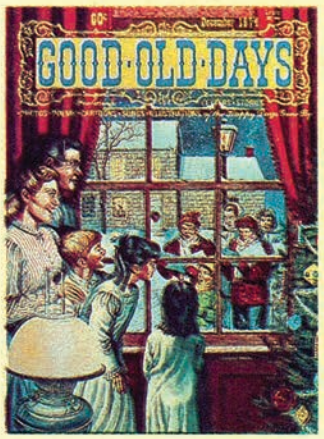

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- Thank Heaven for Biscuits!
- Armistice Day of Long Ago!
- I Remember Butchering Day
- Remember those Movie Kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Dry Goods Store – 1910 Style
- Horse Hitching Posts
- Days of the Woodshed
- Superstitions 60 Years Ago
- Straw Ticks & Feather Beds
- They Danced for 20 Days
- A Little Red Schoolhouse

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